

Promoting A Progressive Mass Media

The Journal of the
Alliance for Community Media

Volume 19, No. 3

Get in touch with your community

with the

Interactive Video Bulletin Board

THE CHANNEL THAT TAKES REQUESTS:

- Lets viewers choose what they see.
- Handles up to 999 topics of any length.
- Prints reports of what viewers choose.
- Gives documented proof of viewership.
- Uses PC word processor files as input.
- Fast, easy setup and maintenance.
- Now in use in over 27 U.S. cities.

What current owner-operators say about the Interactive Video Bulletin Board:

"I can watch it taking calls from my office, and know that we're serving the community. The feedback helps us understand our viewing audience's likes and dislikes."

-David Vogel, General Manager,
Community Television of Knoxville

"Since placing the system in service, we have seen a community response that now exceeds 18,000 inquiries per month. The Interactive Video Bulletin Board has become an integral part of our community service program"

- Ian N. Wheeler, Executive Director,
Fairfax Cable Access Corporation

"Since installing the Interactive Video Bulletin Board, we've gotten more interest and participation from non-profits than we had in the last 10 years. It's less work, more effective, and it's fun for viewers to use!"

- Lynn Carillo-Cruz, Former Executive Director,
Quote...Unquote, Albuquerque

"It's the lowest-cost, highest-impact service we offer to local non-profits. During September...participating organizations reported that an average of 65% of their calls resulted from viewership of the Interactive Video Bulletin Board."

- Barbara Popovic, Executive Director,
Chicago Access Corporation

For a brochure and videotape, contact:

INTERACTIVE PUBLICATIONS
1651 N. DAYTON STREET, SUITE 306, CHICAGO, ILLINOIS 60614
312-642-0884 • FAX: 312-642-1735

CMR

Volume 19, No. 3

CMR EDITORIAL BOARD

Dirk Koning, Chair
Sally Alvarez, Mary Bennin Cardona,
Hans Klein, Brian Wilson

EDITOR-IN-CHIEF THIS ISSUE
Hans Klein

COORDINATING EDITOR
Jim Peters

NATIONAL OFFICE

Barry Forbes, Executive Director
Jeffrey Hops, Director,
Government Relations
Kelly Matthews, Director of Member Services
Wanda Sheridan, Conference Director
Richelle Sumter, Project Coordinator

ALLIANCE FOR COMMUNITY MEDIA

BOARD OF DIRECTORS

Alan Bushong, Chair
Ann Flynn, Vice Chair
Velvlee (Vel) Wiley, Treasurer
Greg Vawter, Secretary
Brian A. Wilson, Chair of Regional Chairs
Ruben Abreu, Randy Ammon,
Barbara Bryant, Judy Crandall, Sue Dicile,
Ron Fitzherbert, Vince Hamilton,
Mike Henry, James Horwood,
Carl Kucharski, Paul LeValley,
Debbie Mason, Julianne Murray,
Anthony Riddle, Gladys Rogers,
David Vogel, Directors

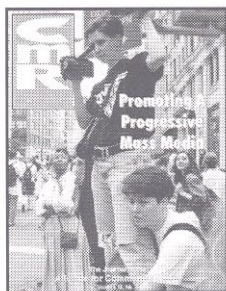


**ALLIANCE
FOR
COMMUNITY
MEDIA**

Community Media Review [ISSN 1074-9004] is published by the Alliance for Community Media, Inc. Subscriptions \$35 a year for five issues. Send subscriptions, memberships, address changes, editorial and advertising inquiries to the Alliance for Community Media, 666 11th St. NW, Suite 806, Washington, DC 20001-4542. Phone 202/393-2650; Fax: 202/393-2653. E-mail ACM@AllianceCM.org.

Bulk orders for additional copies considered individually. Contact the national office for information on rates and delivery.

Copyright ©1996 by the Alliance for Community Media, Inc. Prior written permission of the Alliance for Community Media required for all reprints or usage.



In this Issue

| | |
|--|----|
| Preparing for the 21st Century by Alan Bushong | 4 |
| <i>From the Chair: Working toward a Telecommunications Access Act</i> | |
| Organizing Our Network by Alan Bushong | 5 |
| <i>Public Policy: How to help the Alliance guarantee access for all</i> | |
| A Personal Reflection by Carl Kucharski | 5 |
| <i>Alliance Board Member's thoughts on the Alliance's Supreme Court case</i> | |
| Help Celebrate 20 Years of Alliance | 9 |
| <i>Remember SSPUSM!</i> | |
| Signal to Noise from news release | 23 |
| <i>New ITVS-funded series with focus on public access coming to PBS</i> | |
| An Invitation to Participate by Joan Sekler | 26 |
| <i>Los Angeles Alternative Media Network seeks producers</i> | |

Promoting a Progressive Mass Media

| | |
|---|----|
| Promoting a Progressive Mass Media by Hans Klein | 6 |
| <i>Introduction by Editor-in-Chief Hans Klein</i> | |
| Why Hasn't Public Access TV Revolutionized the Mass Media? by Hans Klein | 6 |
| <i>Public Access as an alternative to commercial mass media</i> | |
| The More You Watch, The Less You Know by Danny Schechter | 8 |
| <i>How big business is closing in on the media...and what we should do about it</i> | |
| Citizenship or Consumership by Bob Devine | 9 |
| <i>Ralph Engelman's new book explores history of U.S. public communications</i> | |
| If We Don't Put Ourselves on the Air, No One Else Will by Elizabeth Meister | 10 |
| <i>DYKE TV overcomes obstacles to production, distribution</i> | |
| America's Defense Monitor by Mark Sugg | 11 |
| <i>Center for Defense Information's strategies for overcoming media monopoly</i> | |
| Tigers Sprout Wings and Fly! by Martha Wallner | 12 |
| <i>How Deep Dish TV Satellite Network sprang from Paper Tiger</i> | |
| What is Paper Tiger Anyway? by Adriene Jenik | 12 |
| <i>Disrupting the beliefs of its viewers for 10 years</i> | |
| TV for the 21st Century by Dani Newsum | 13 |
| <i>Free Speech TV takes over where The 90s Channel left off</i> | |
| What is the Flying Focus Video Collective? by Moss Drake | 14 |
| <i>Portland-based producers' group strives to break free from constraints of TV "rules"</i> | |

Next CMR: Producer Profiles!

We are now accepting submissions for **Producer Profiles** to be included in the next issue of *CMR*. To receive a submission form, please contact **Deb Vinsel** at **Thurston Community Television**, 440 Yauger Way, SW, Suite C, Olympia, WA 98502; phone (360) 956-3100; fax (360) 357-2894; e-mail dvinsel@wln.com.

On the cover:

DYKE TV producers Sally Sasso (with camera) and Leslie Singer at the 1995 Dyke March in New York City. Photo by Natalie Ostapiak.

From the Chair

Preparing for the 21st Century

by Alan Bushong

By the time Alliance members receive this issue of CMR, many members will already be involved in the Alliance's work to prepare the organization for the 21st century. And over the course of the next 14 months, we'll be inviting the entire membership and constituent groups to join us in our work. We plan to build the Alliance into an organization capable of drafting and gaining passage of federal legislation which guarantees every American access to the dominant electronic media. I'd like to provide a perspective on why the Board is initiating this action.

The Alliance Board recognizes the need to change. Media mergers are increasing at an alarming rate; even the **Baby Bells** now appear headed toward a level of combination that may dwarf the former monolith **AT&T** prior to the breakup. This unchecked trend is increasing the difficulty in creating public space in telecommunications. Telephone companies are already claiming that the **1996 Telecommunications Act** requires only channel space, and not the facilities, services and equipment that make community media meaningful and relevant.

While we are proud of our achievements and of our notable successes of late, we cannot be confident that the Alliance in its current form can successfully represent the interests of members and their constituents as reverence for "the marketplace" assumes the aura of a new religion.

Alliance members are on the frontier. Board members have what I consider an organization-wide pride in the successes—against all odds—of the Alliance, its members and member constituents. Grassroots groups have fought diligently for 20 years to carve out public space in telecommunications. Those outside the Alliance have perhaps greater respect than do many members for our gains and for the sizable resources represented in our community-based organizations.

Yet many communities still lack

meaningful access, and the actions of corporate giants threaten even the strongest community media centers and programmers. The prospect of a shift to state level legislation and regulation spreads Alliance resources even thinner.

We need federal legislation that

protects community interests. As a result, Alliance Board and staff developed a key strategic objective to pass federal legislation by the year 2001 to ensure affordable and meaningful access to electronic media:

"To pass, by 2001, the Telecommunications Access Act, which would guarantee every person

free or low-cost access to producing and receiving multimedia information over any public network which uses public rights of way, by providing community-based organizations with the needed funding mechanisms, capacity, interoperability, technical information and accessibility."

The Board recognized that the Alliance as now composed is unlikely to reach this destination. We need more communities to be involved, more partnerships with groups that use community media, and greater organization at the local level to accomplish the political power necessary for federal legislation.

The Board initiated a review of the organization which will allow us to reach our 2001 destination. We'll take the next 14 months to work with members to build the strongest possible Alliance. By July of 1997, the Board projects the collective voices of Alliance members building an organization capable of delivering our key objective. At that time, at the **National Conference** in Milwaukee, we expect to formally present the result of our collec-

tive work for approval.

What has worked and what needs improvement. Our work is just beginning. We need to look at what has worked well in the Alliance in the past and what hasn't worked well, with an eye on how to build on the former and improve the latter. All aspects, including the roles of the board, the regions, chapters, **SIGs** and members, will need to be reviewed for the best "fit" into a stronger Alliance. We need to streamline the flow of information and ability to mobilize. We need to be realistic in what can we best expect from volunteers who generally have demanding "day jobs" in community media.

In participating in this work, I remind myself frequently of the following conditions: democracy in general is in jeopardy; the benefits of democracy are already practically unknown to many Americans; media is increasingly being used to shape thought; commercial media increasingly sends the message that the viewer/listener is inadequate and unfairly

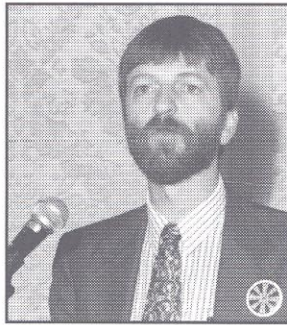
living a boring life—all while keeping the viewer/listener passive; and business, certainly an important aspect of life, is increasingly being represented as life itself.

Lord Acton said "The presence of power tends to corrupt, and absolute power corrupts absolutely." Those who are currently centralizing power and wealth in America continue to demonstrate an insatiable and unwavering appetite for more.

Those of us who value respect for this planet

and the rights of its inhabitants—especially our fellow human beings—have little chance for success unless we band together. I hope you will join us in preparing for the 21st century. In the Alliance, we work shoulder-to-shoulder for a noble cause.

Alan Bushong is Chair of the Alliance for Community Media.



Alan Bushong

**"...the
Telecommunications
Access Act...would
guarantee every
person free or low-
cost access to
producing and
receiving multi-
media
information..."**

Organizing Our Network

by Alan Bushong

The Public Policy Committee is working diligently with staff to increase the effectiveness of the network of Alliance members in public policy work. Here is a look at work in progress.

FCC work: we've got staff!!!

The Alliance's effectiveness in representing the interests of members and constituents has increased dramatically with the addition of **Jeff Hops** to staff. On behalf of Alliance members and constituents, Jeff recently took the lead and wrote the **FCC** filing for **Open Video Systems** (OVS) submitted by a coalition of public interest groups. Open Video Systems is an alternate regulatory scheme created to encourage telephone companies to compete with cable companies. The coalition, known simply as **Impact**, includes longtime Alliance partners **Alliance for Communications Democracy**, **People for the American Way** and the **Media Access Project**, plus the **Consumer Federation of America**, the **Center for Media Education** and the **Consumer Project on Technology** (a **Public Citizen**-related organization). The **Georgetown University's Law Center's Institute for Public Representation** provided additional legal assistance.

FCC rulemakings will define public space requirements. The FCC work is critical. Although the Alliance takes pride in the "level playing field" language in the **1996 Telecommunications Act**, telephone companies wasted no time in "reinterpreting" the language to claim that their obligations were less than **Congress** intended. A coalition of **Regional Bell** companies filed comments insisting that federal law requires only carriage of some hours of public, educational and governmental (PEG) programs—not necessarily full PEG channels. The Bells further maintain that the PEG center is financially responsible for delivering the programming to the OVS headend, where the OVS operator can choose what to transmit.

Finally, the Bells disavow any responsibility for services, facilities and equipment.

Now how is that meaningful, relevant access? Is this an example of corporate good citizenship?

State level coordination. The entry of telephone companies increases the importance of work at the state level. Many of us look forward to the day the Alliance will have staff around the country to assist us with state and local level work, but we are not there yet.

In response, and working with staff, the Public Policy Committee has started a pilot project of volunteer state coordinators. The committee identified the following seven states with key members of the Senate and House and with strong Alliance members as the test sites: Massachusetts, New York, Ohio, Michi-

gan, Illinois, Texas and California.

The work breaks down into two categories:

- Monitoring state legislation and regulation, sending work in progress to the national office;
- Personally encouraging member responses in Alliance campaigns.

The Committee will be working to find one or two people, preferably with organizational support, in each state who can help with this important work. If you can help, or can assist a state coordinator, please contact me.

Joining the Public Policy Council and Network. The assembly of the Public Policy Network by **Alliance Executive Director Barry Forbes** was a critical step in bringing Jeff Hops on staff. Last year, Jeff worked on contract with the Alliance. Members increased public policy funding from about \$10,000 to \$65,000, allowing a full year of Jeff's work, and creating the

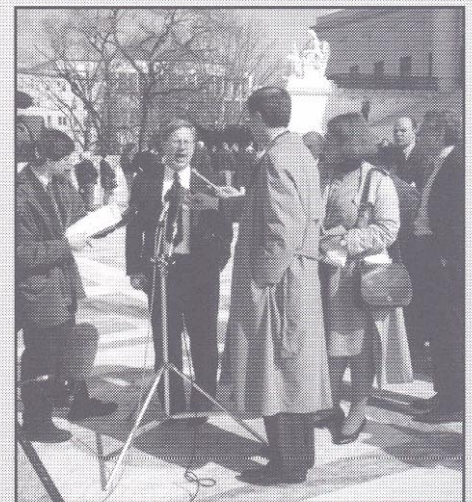
See Organizing, page 21...

"...the Bells disavow any responsibility for services, facilities and equipment."

A Personal Reflection

by Carl Kucharski

It is a cold, raw, overcast Wednesday morning as we queue up for the **Supreme Court** oral argument. Only about 12 of us at 7:00 a.m., standing on the marble plaza at the foot of the steps we've all seen so often on the news, nervously talking about the case, our arguments, the evils of this and that, the history of the moment. By 9:00 the line is swelling to more than 100. The guards start bringing us into the building - through metal detector after metal detector, shushing us at every step. These folks could use some lessons from Disney about crowd control! Through the cloak room—no beepers, cell phones, electronic noise makers of any sort—no writing materials! No backpacks, no purses. They do allow us to keep our shoelaces and belts. Finally into line again just outside the doors to the court. Then, through the doors, past the drapes—it truly is a place where you can image Aristotle and Plato, Brandeis, Holmes, Marshall and Brennan strug-



Alliance photo

Mike Greenberger, of the law firm Shea & Gardner, answers reporters' questions following the Alliance's Supreme Court presentation.

gling with the great issues of the time. A place of majesty, of permanence - the surety of justice and fair play. Trivia is not the stuff of this place. **Mike**

See A Personal Reflection, page 27...

Promoting a Progressive Mass Media

by Hans Klein

I will always remember the day I discovered alternative mass media. I was sixteen years old, and one day I scanned my radio dial across the spectrum. At the low end of the dial I came across a station that was—well, different. The station played great music, like I had never heard before, and the announcers had a very direct manner. That station broadcast from the **University of Lowell** in Massachusetts and was one of many nonprofit community radio stations throughout the U.S.

Years later, after having become a regular listener to community radio (and, for a time, a disk jockey at **WPRB** in New Jersey), I had another remarkable experience. While tuning my car radio I came across an evening news show on Cambridge's **WMBR** radio station. In a story about U.S. policy in Haiti, the newscaster interviewed a Haitian intellectual who discussed the U.S. political interests motivating a possible invasion. His statements contradicted everything I had ever heard or seen in all other media coverage of Haiti. This was a very different kind of news program. I had discovered the **Pacifica News Network**, a nationally-syndicated news program whose editorial perspective goes beyond official government declarations.

A final surprise occurred when I discovered public access television. While doing university research on technological innovation and institutional change, I began thinking about the desirability of an institution to provide alternative television in a manner comparable to community radio and the Pacifica News Network. Such an institution could revolutionize peoples' understanding of themselves and their world by providing alternative, progressive news and programming. When I discovered that an institution similar to this vision existed—indeed, had existed for nearly twenty years—I was astounded.

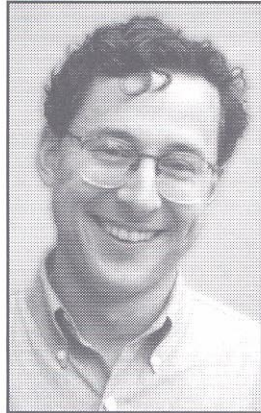


Photo by Jim Peters
Hans Klein

As a longtime listener of community radio and a reader of print media like **The Nation**, how could it be that I was unaware of public access television? I became a regular viewer of access TV.

Since then I have participated in public access TV in a variety of ways, including as trainee, producer, and member of the Board of a local station. However, my perspective on access TV has remained primarily that of the viewer. I have looked to public access TV to serve as a source of new ideas and alternative perspectives. For me, public access TV is an alternative mass medium that can present progressive programming which is absent on for-profit mass media.

This edition of **CMR** examines access television as an institution for a progressive mass media. The articles that follow address how access TV today provides an alternative to the mainstream mass media and how it might do so even more in the future. It examines such issues as: Why do we need an alternative to the mainstream mass media? What progressive

Perspectives



programming is available? How is programming distributed? And, how well-suited is public access TV to the task of promoting a progressive mass media?

The issue begins with two articles examining the mainstream media and the history of public access television. **Danny Schechter**, producer of the television series **Rights and Wrongs**, talks about the problems of the for-profit mass media and proposes five steps toward media reform.

See *Promoting*, page 15...

Why Hasn't Public Access TV Revolutionized the Mass Media?

by Hans Klein

Numerous critical observers have noted the limited range of views and ideas available on commercial and public television. Perhaps the most prominent criticism comes from **FAIR** (Fairness and Accuracy in Reporting), publisher of **Extra!** Others who have written on this topic include **Danny Schechter**, producer of the television series **Rights and Wrongs**, and **Ralph Engelman**, author of **Public Radio & Television in America: A Political History**. (Sage, 1996)

Since the 1970s, however, subscribers to cable television have enjoyed an alternative to professional, commercial television. This is public access television. Public access television is a locally-funded institution for video production and cablecasting. It has put the power of television in the hands of every citizen. Public access television has produced millions of hours of new programming and has created thousands of new television channels throughout the U.S.

Although public access television was not created explicitly to serve as an alternative to commercial mass media, arguably it could serve such a function. After all, access TV overcomes many of the barriers that traditionally make television the domain of powerful corporations. Yet few would claim that it compensates for the limits of commercial television. Why not? Why hasn't public access television revolutionized the mass media? Why hasn't it provided a nationwide alternative mass media, airing ideas and perspectives excluded from the commercial media? Could it?

This article states one viewer's answer to those questions. Drawing on the author's work in 1994 and 1995 to promote progressive programming at one access station, it suggests why public access television has had less impact than might be expected from such an innovative institution. And the article suggests how access TV could be made more effective as an alternative to the commer-

See *Why*, page 16...

ALLIANCE FOR COMMUNITY MEDIA



1996 INTERNATIONAL CONFERENCE AND TRADE SHOW



**ALLIANCE
FOR
COMMUNITY
MEDIA**

July 17-20, 1996

**Hyatt Regency Crystal City
Arlington, Virginia
Greater Washington, D.C. Area**

Eight concurrent workshop tracks have been established for the 1996 Alliance conference. Whether you are a staff member, producer, volunteer or board member in public, educational, or government access, you will find a variety of workshops offering the latest information on topics that matter to you. Although not yet finalized, workshops will be offered in the following tracks:

- Access in the 21st Century
- Public Policy and Regulation
- Media and Public Relations
- Internet and New Technologies
- Training Issues
- Government Access
- Educational Access
- Management and Development

Name _____ (Please type or print)

Organization/Company _____ Title _____

Mailing Address ☐ Home ☐ Office _____

City _____ State _____ Zip _____

Day Phone () _____ Eve. Phone () _____ Fax () _____ E-Mail Address _____

To receive conference brochure, please fax to: (202) 393-2653 or E-Mail: ACM@AllianceCM.org

Reforming Media

The More You Watch, The Less You Know

by **Danny Schechter**

In early January, I attended a \$19 billion meeting called by the **ABC Capitol Cities Corporation** to ratify its mega deal with the **Walt Disney Company**. I was there as a shareholder, a residual benefit from my years as a producer at **ABC News**.

I went to watch corporate democracy at work.

The first thing I noticed was that no ballots were distributed until there was an objection from the floor. Obviously, the deal was already done and this public meeting was simply a mandated exercise, in effect, a coronation of commerce. The vote was held before discussion on it was permitted, reminding me of the line from **Alice in Wonderland**: "first the verdict, then the trial." The meeting was held before federal regulators even had a chance to rule on the deal's legitimacy. So much for internal democracy and anti-trust scrutiny.

I did get to ask a question of Cap Cities Chairman **Thomas Murphy** about the implications of media merger mania for the future of democracy. Murphy didn't miss a beat before dismissing my inquiry. "Am I concerned?" he asked before making himself 'perfectly clear.' "No, I'm not concerned." For Murphy and the institutional investors who rose to applaud him, this was one of the biggest paydays of their lives with Disney expected to shell out some \$10 billion for the stock alone. "It doesn't get any better than this," Murphy enthused. 437,000 shares voted against; 121 million for!

In this era of Mickey Mouse and **Westinghouse**, when six or seven giant monopolies are poised to dominate the mediascape, what are those of us concerned with this ten-ton Goliath to do? How do progressives fight back?

We need a movement for media reform that reaches out and reaches deep into existing constituencies for change. We need to persuade groups seeking to change America that their issues will never get the attention they deserve unless they raise

their voices, too, unless they put the democratization of the media on their agenda.

A program for change needs to have at least five components:

1. More Monitoring. Everyone can



Photo courtesy Globalvision

Producer and author Danny Schechter.

monitor media performance. Groups like **Fairness & Accuracy in Reporting (FAIR)** have developed manuals and lists of criteria. If teachers and their students, labor unions and their members began tracking what's on TV and radio, and how the news is being reported and distorted, they will be able to better detect and challenge bias. Media literacy has to become part of school curriculums and everyday life.

2. Demand Media Accountability.

Once armed with more information, especially information that is collected by people themselves, citizen groups will be in a better position to demand responsiveness and accountability by media corporations.

3. New legislation and Enhanced

Regulation. Deregulation has given media companies a free hand to pollute the airwaves. Tougher anti-monopoly laws and enhanced regulation in the public interest by a revamped **FCC** is in order. "And so we must begin a serious national debate," says media analyst **Mark Crispin Miller**, "on anti-trust, raising crucial questions about foreign ownership, the dangers of horizontal integration, the necessity of public access, the possibility of taxes both on advertising and on the use of the public spectrum and all of the other

issues that this Congress has been speeding from madly in the other direction."

4. Transform Public Television. It is time to put the public back into public television, with more locally elected community boards and a return to **PBS's** original mandate to provide for alternative voices and more program choices.

5. Defend and Expand Public Access. We need also to protect and strengthen public access to cable outlets and television and radio. As cable operators claim First Amendment rights for themselves, they will seek to restrict freedom of expression to others. **Herbert Schiller** fears that this will lead them to drop "their obligation to provide public access channels in the communities they serve. Their argument is that they are being deprived of their free speech if the government insists that they make some of their channels available for public purposes."

It is important to safeguard and defend the concept of "public access." The original notion was forced down the throats of cable companies when they sought the right to make money by wiring our communities. It was argued that their promise of diversity on the airwaves would never be realized unless the public was guaranteed the right to participate with channel space and airtime. The companies were supposed to help with equipment, training, and advice.

Most promised more than they delivered. The premise of public access was honored more in theory than in practice with widely uneven results. Producers were given few resources to work with. As a result, production values were often laughable, programming concepts amateurish, and promotion non-existent. And yet it did bring new voices into our living rooms, sometimes as novelty, sometimes with real passions and information. Public access never cloned the slickly packaged eye candy on the commercial spectrum. Much of it remains idiosyncratic, plays to small audiences, and unfortunately is usually ignored.

Public access often makes news when
See *The More You Watch*, page 20...

Perspectives

Citizenship or Consumership

by Bob Devine

Questions regarding the extent to which progressive media have been able to bring about significant changes in the landscape of mass media have received thoughtful attention in recent years. **Ralph Engelman**, whose 1990 monograph on *The Origins of Public Access Cable Television* — 1966-1972 is still one of

the best sources of access history, has a new book, **Public Radio and Television in America: A Political History** (Sage, 1996), dealing with the growth, tensions and patterns in progressive public communications in the United States. In what follows, I will examine the insights that Engelman derives from his detailed analysis.

The patterns that Engelman traces in his historical accounts of public radio, public television and community television are all too familiar: an emerging arena of communication that holds promise for public interaction; a tension between commercial and non-commercial orientations; a shift towards a market model which frames and defines the communication capacity in economic terms; government intervention and regulation that supports the emerging marketplace at the expense of “public” capacity; organized citizen efforts to maintain a public dimension, pluralism, diversity of viewpoints and public involvement; and, the erosion of the public model due to (a) political and economic constraints imposed from above, (b) decreasing government support, and (c) increasing dependence on marketplace strategies for support and survival. At issue, says Engelman, is “the public’s right and ability to engage in informed political debate independent of private commercial forces.” This work might, in fact, be read in parallel to **Ed Herman’s** recent book **The Triumph of the Market**, since many of Engelman’s investigations point toward the inevitable tension between citizenship and consumership, and the inability of public media to constitute and sustain themselves as a public force.

Engelman frames the pattern as a movement from a “foundation era” to a

“federal era” to a “corporate era” and identifies the tension in progressive media as that between “public access” to the media, and “public control” of media content and directions. The effects he outlines in his discussions of the manner in which government forces structure the development of public media

Perspectives



that sociologist **Lukes** would call the “mobilization of bias”), the subtle pressure and influence of underwriting, and the not-so-subtle attacks from the right, have to do with the blunting and limiting of independent voices, the chilling of debate on controversial public affairs, and the truncation of what might be a viable public sphere.

His analyses of the development of **Pacific Radio** and **NPR** are particularly helpful in identifying some of the issues that face progressive media. He questions whether such media activity can be “a site of independence and opposition versus a

site of social integration.” Issues of (a) the relation of public media to the state (whether adversarial or interdependent?), (b) the relation of progressive media to the marketplace (whether independent or compromising), (c) the organization and structure of the media activity itself (whether participatory and democratic, or hierarchical?), (d) the mission (whether “for” the community or “by” the community?), (e) the outcomes (whether activism or enlightened civic participation?), and (f) the capacity of the media organization to change and adapt to both external and internal contingencies—all have particular relevance for all of us working in community media and help to define an agenda for reflection and planning. Engelman’s treatment of public radio forms could have benefitted from a discussion of micro-radio, which in recent years has challenged federal regulation, commercial interests and mainstream media delivery

See *Citizenship*, page 22...

Help Celebrate 20 Years of Alliance

Believe it or not, it’s been 10 years since this issue of *Community Television Review* (since retitled *Community Media Review*)

was published by the **National Federation of Local Cable Programmers** (now the **Alliance for Community Media**). Yes indeed, 1996 marks the Alliance’s **20th Anniversary!** To mark the occasion, a special 20th Anniversary edition is being assembled, and you are invited to participate!

Bring your mementos—photos, buttons, news clippings, signs, banners, pins, pens and anything else Alliance-related—to the **1996 Conference** so we can document it for the upcoming issue! (Of course we’ll make sure you get everything back in

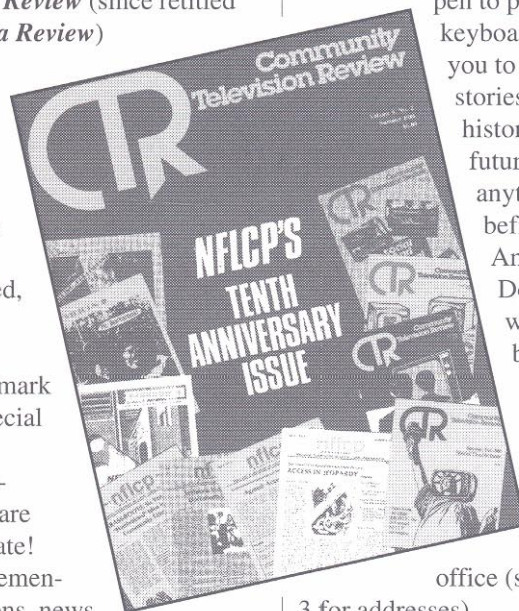
however many pieces you brought it in.)

Also, for those of you who care to put pen to paper—or fingers to keyboards—we’re asking you to contribute your stories, essays, personal histories, anecdotes, futuristic prognostications, anything and everything befitting our 20th Anniversary publication. Don’t be shy! You can write in advance and bring it to the conference, write it at the conference, or if you’re really industrious, e-mail or snail-mail them to the national

office (see masthead on page

3 for addresses).

So tie that string around your finger and remember the acronym “**SSPUSM**” when you’re packing for the 1996 Alliance Conference: *shoes, socks, pants, underwear, shirts, and memorabilia!*



DYKE TV

If We Don't Put Ourselves on the Air, No One Else Will

by Elizabeth Meister

DYKE TV (DTV) is a bi-monthly TV magazine mixing news, political commentary, health coverage, arts, sports, and much more. There is no other national lesbian television organization in the United States. In contrast to many other identity groups, lesbians have rarely articulated their common culture, language, or history. Our challenge is to consciously build that shared body of culture and history now. As progressive media-makers, we know what a powerful tool television can be for us to communicate in the open, to build foundations for our communities, and to delineate our own political and cultural discourses.

DYKE TV emerged from a climate of grassroots direct-action organizing. A new chapter in lesbian organizing began as groups like **WAC** (Women's Action Coalition) and **WHAM** (Women's Health Action Mobilization) began to wane, while **Lesbian Avenger** chapters sprung up from coast to coast. Many of the tactics were the same, but now, lesbians who had felt invisible or neglected when they worked on everybody else's issues—in gay men's and straight women's groups—were demanding their own time.

With this surge in lesbian visibility came a mainstream fascination with lesbians. In fact, the passing nod we got from mainstream media portrayed nothing but "lesbian chic," in which glamour and manners reigned supreme. While our 15 minutes of fame gave us a huge opportunity for advancing lesbian visibility, the

majority of lesbians that comprise our communities were completely dismissed. Working class and poor lesbians, lesbians of color, lesbians who are very old and very young, lesbians with disabilities, and lesbian immigrants were as invisible as ever (for example, in forums like **Vogue** and **Newsweek** we saw not only white lesbian couples with good jobs in their mid-twenties, but white lesbian couples with good jobs in their mid-thirties, too).

Enter DYKE TV—bringing the true diversity of lesbian culture into your living room one half-hour at a time. Here we produce and promote images of lesbians which are

created by lesbians. These images go beyond the literal "visibility" of putting lesbians on TV by educating, motivating, and inspiring other lesbians across the country.

We are activist television designed to organize and educate.

By its very existence, DYKE TV combats isolation, which is one of the most powerful tools of the "divide and conquer" strategies used by the right

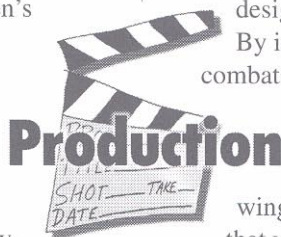
wing. As media-makers, we know that visual media shapes, reflects, and reinforces our communities' cultures. In a nation so drastically stratified by race and class, access to media has historically been dominated by white upper-middle-class apparently straight men, then white upper-middle class apparently straight women. As a lesbian media institution, DYKE-TV actively resists these established biases of power and access. We are a place for all lesbians, and we include

See *If We Don't*, page 24...



Photo by Natalie Ostapiak

DYKE TV Producers Gina Cole (with microphone) and Jocelyn Taylor during an interview at the 1995 Dyke March in New York City.



Why DYKE TV?

"Access to media now is crucial to sustain and accelerate the momentum that lesbian activism and visibility has achieved during the past several years. As lesbians, we want to define our own representation. We claim the right to represent our own sexualities, to express our own desires, to describe our own experiences and to form our own identities. We are determined to build a show which is as broad as the realities of lesbians today. DTV challenges stereotypical depictions of lesbians as self-hating loners or white-and-wealthy-lesbian-chic. Our mission mandates inclusion in representation and production."

Center for Defense Information

America's Defense Monitor

by Mark Sugg

By 1987, it was clear to the leadership and Board of Directors of the nonprofit **Center for Defense Information** that the willingness of senior retired military officers to speak out openly and critically about America's vast military was a media phenomenon.

For the previous 14 years, CDI's admirals and generals had been providing alternative, independent commentary to the published and electronic press on every military topic under consideration at the time. Foremost

were the issues of nuclear war, military spending, and interventionist foreign policy. The professional insights and experience of decorated military officers whose careers spanned decades and many wars was hard for the press and public to dismiss. CDI's credibility was further enhanced by an expert research staff—civilian and retired military—that provided the public with concise, easy-to-read print resources derived exclusively from public or "open" sources. In other words, the military's own, using information provided by the military (minus the obfuscating doublespeak), was challenging the "unwarranted influence of the military-industrial complex." The press loved it.

By 1981, CDI entered the film business. Several pro-military organizations, funded in large part by weapons contractors, were providing highly produced films to high schools and colleges that demonized the Soviet Union and promoted increased military spending on ever more sophisticated and dangerous technology as the answer to every Cold War challenge. In response, CDI produced and distributed "War Without Winners," which countered these militarist prescriptions with the idea that the runaway nuclear arms race between the superpow-

ers made no sense from a military perspective, let alone an ethical or humanitarian point of view. The enormous success of this 30-minute film demonstrated a fact that is just as true today as it was then: schools, the media, and the public at large are starved for credible, alternative points

of view on important public issues. In the wake of this film success, CDI produced several other award-winning programs on a variety of other military-related subjects.

With an established product and an eager market identified, and some practical

experience, the leap to weekly series production was not long in coming. An added incentive was the growing awareness that the mainstream print and broadcast media routinely filtered CDI's message for its own purposes by cutting up CDI commentary into isolated sound bites and flagging CDI spokespeople as "liberal or left wing." So in 1987 CDI started the *America's Defense Monitor* TV series and provided it for free every week via the PBS uplink in Northern Virginia to any TV station that would run the program in its entirety. Very soon, hundreds of cable and PBS stations were regularly broadcasting the series. The feedback from viewers by way of letters and phone calls was almost uniformly positive, whether the viewer agreed or disagreed with a given episode's conclusions. A significant segment of the mass market was clearly interested in military issues and enjoyed facts and information presented in a lively, visual format. Given the impact of the military on our society, the public's interest is not surprising. The Iraq War gave *ADM* a further boost so that during its peak the program was carried on

125 PBS stations, a national cable feed, and hundreds of individual cable systems via community organizing around public access.

The military dimension in our society is still vast and far reaching. Today there are roughly 50 million Americans directly touched by the military: veterans, dependents, defense workers, active-duty and civilian employees; the environmental impact of the Cold War is widespread; military bases and defense contractors exist in nearly every community; and anyone paying taxes has a stake in the military's annual \$260 billion share of the federal budget. Also, the military is identified in polls as the most highly regarded public institution. However one chooses to look at it, the United States is a profoundly militarized country and as such there exists a ready viewing audience for TV programs related to the military. The success of *America's Defense Monitor* over the last nine years and 230 individual episodes proves it.

However, many broadcast markets steadfastly refused to broadcast *ADM*, despite efforts by interested viewers in their communities. As if *ADM* were unique in this respect, many large market stations cite the catch-all concern that

ADM lacks "journalistic remove" because it is produced by an organization that has a particular point of view. It is for these communities that CDI began its **Cable Access Initiative** in 1995.

CDI's long-term investment in the wherewithal of broadcast quality TV production and distribution, all publicly supported, combined with the wide range of topics covered by the series, placed the organization squarely in the educational video business as well. Every episode of *ADM* is aggressively promoted to teachers and grassroots organizations through direct mail and other outreach efforts. Over 15,000 cassettes and related print materials have been distributed in this manner. Once an episode has been uplinked, CDI makes dozens of copies for distribution to schools, libraries and cable systems. The capacity to duplicate and distribute each

See *America's*, page 22...

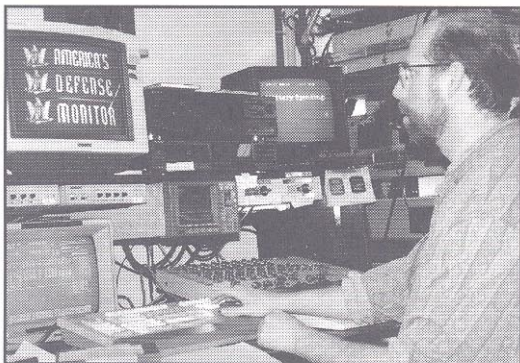


Photo courtesy ADM
**America's Defense Monitor line producer/
writer Glenn Baker in post-production,
preparing an episode for broadcast.**



Tigers Sprout Wings and Fly!

by Martha Wallner

Once upon a time (in 1985), **Paper Tiger TV** was awarded a grant by the **Massachusetts Council on the Arts and Humanities** to transmit via satellite one live Paper Tiger TV show to public access stations all around the country. When the collective got together to discuss the project, a much larger idea began to emerge. Why couldn't we use the money to lay the foundation for a public access satellite network that would distribute the work of videomakers from throughout the land?

With the first **Deep Dish** project, Paper Tiger set out to smash the myth that only multimillion dollar corporations can network with satellites. One of the ironies that we discovered is that while most satellites are *owned* by large transnationals, anyone can rent time on a satellite transponder (i.e., channel). In fact, buying satellite time is just a bit more complicated than booking a seat on an airplane, and the cost of satellite distribution is cheaper than shipping copies of tapes to stations all over the country. That's exactly why corporations use them—they are cost effective!

We designed our first satellite experiment as a ten-part pilot series that would include the work of as many video producers as possible. The collective broke into ten production teams, each with the job of putting together a one-hour program made up of video clips around a particular theme (public access, labor, women, youth, racism, militarism, Central America, popular culture, the crisis in agriculture, and housing).

With the pilot series we wanted to find out:

- are there enough activist videomakers out there willing to contribute their

work?

- is it technically feasible to transmit via satellite low-budget work, much of it produced on home video formats or at access stations plagued with maintenance problems?
- are there enough access stations that have their own satellite dishes or can find one to use?

- and, very importantly, will programmers show a series that is unabashedly rabble-rousing?

The answer to all of these questions is a resounding yes! The first series was success-

fully "downlinked" or received by over 250 public access stations in the spring of 1986. In March 1987, we invited participants in the first series to a national meeting in the Paper Tiger TV office in New York City. At that meeting, which lasted two days, over one hundred people from around the country discussed the future of the network. They decided that the coordinators of the first series (there were three of us) should work on the organization of building a grassroots satellite network. People passed the hat and \$3000 worth of cash donations and IOUs were collected as seed money for the organizing work ahead. To our amazement, every IOU gathered that day was honored, and with those funds we began the difficult but exciting process of establishing the **Deep Dish TV Satellite Network**.

Over the course of the past four years, Deep Dish has developed into a national organization with a staffed office in New York City, a national steering committee, and an advisory board. Beginning with the second series, in 1988, we experimented with a decentralized form of program production. The programs were compila-

See *Tigers*, page 21...

What is Paper Tiger Anyway?

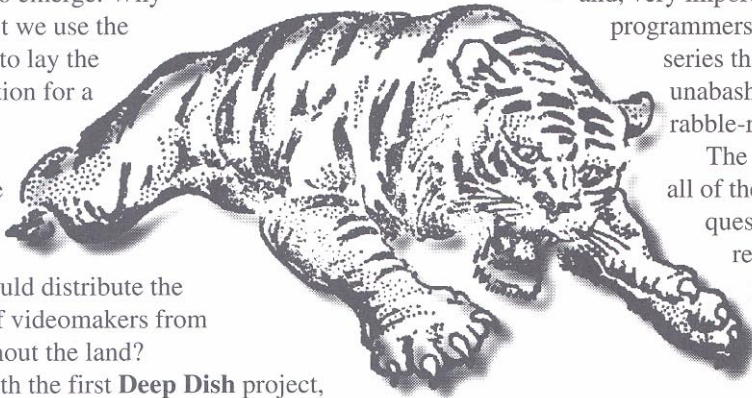
by Adriene Jenik

Over 100 producers, artists, activists, technicians, scholars and people-off-the-street have made the 200 (and counting) half-hour shows that are **Paper Tiger TV** (PTTV). Since 1981, a changing group of people have come together to make programs which prod viewers to sit up in (or better yet, get out of) their seats instead of sinking further into them. Starting off with the query "It's 8:30, do you know where your brains are?" and ending with disclosure of the show's budget, waving control-booth operators, and a chirpy reminder to *tune in next week*, Paper Tiger programs are consistently unpredictable.

PTTV is shown weekly on Manhattan's public access channels, which ensures both a prime-time audience of channel grazers and the possibility of developing a loyal viewership over time. Taking advantage of this uncensored airtime, PTTV developed its series of "readings" of mass media. A friendly name for detailed analysis, "reading" a publication or program means taking it apart, sometimes page-by-page or scene-by-scene, exploring links between its production, its audience and its sponsors. While exposing the hidden ideologies in commercial television, film, advertisements and print media, Paper Tiger also aims to disrupt the TV beliefs of its viewers.

These beliefs, particularly those regarding the inherent objectivity and inaccessibility of the television medium, are dislodged consistently by PTTV programs. Opinionated individuals speak in their own voices at and at their own pace, free of the limitation of

See *What Is*, page 23...



Free Speech TV

TV for the 21st Century

by Dani Newsum

Free Speech TV (FStv) is a programming service dedicated to providing television viewers with challenging, point-of-view, progressive programming.

Launched in the summer of 1995, FStv already reaches approximately five million cable subscribers throughout the U.S.

Each week, FStv offers cutting edge political, cultural and social issue programs acquired from independent producers and progressive distributors from throughout the world. The programming is provided to participating FStv cable public access affiliates. FStv's ultimate goal is to become a full-time, satellite-delivered network—a national media outlet for the 21st century.

FStv is its programming, which includes continuing series and special presentations and festivals. Subject matter is limited only by one's imagination—sexuality, U.S. domestic and foreign military policy, the struggle of working men and women, corporate culture, censorship, youth culture, immigration issues, urban life, AIDS activism, and more.

Ongoing series include **Globalvision's Rights and Wrongs**, a human rights program hosted by **Charlayne Hunter Gault**; **America's Defense Monitor**, a watchdog feature produced by the progressive **Center for Defense Information**; and **Dyke TV**, a lesbian news and entertainment magazine program.

Intimate, complex, and informative looks at cultures and "people movements" are regularly featured in FStv special presentations and series. **Viva Zapata, Viva La Raza** examines the roots of the peasant revolts in Chiapas, Mexico. The produc-

tion temporarily landed its Colorado producer, **Kerry Appel**, in stir, detained by the Mexican authorities.

Welcome to the Neighborhood: American Neighbors at Home and

Abroad, curated and co-presented by the **Getty Center for the History of Art and Humanities**, explores and explodes American culture—homegrown, and exported—around the world.

Emiliano Zapata, **Fidel Castro** and the late rainforest environmentalist **Chico Mendes** provide the political and emotional inspiration for the liberation movements featured in *Southern*

Scenes, *Southern Successes: Resistance and Survival in Latin America*.

FStv has its roots in the landmark **90s Channel**. The 90s Channel began as a series in 1989 carried by the **Public Broadcasting Service**.

After a lot of hard work, and a few legal battles, The 90s Channel evolved into a full-time independent cable channel dedicated to progressive programming, and was carried on several **United Cable** systems throughout the U.S.

Encouraged by the public reception to the pioneering work of The 90s Channel, and suspecting that its days on its original cable channels were numbered, the channel launched Free Speech TV in 1995.

Why the concern for the survival of The 90s Channel? In 1992, after its buyout of United Cable, **Telecommunications, Inc.**, (TCI) announced its plan to drop The 90s

Channel from the seven former United Cable systems carrying the channel. The 90s Channel maintained that TCI's decision was motivated, at least in part, by its dislike of the progressive and candid content of 90s programming.

After The 90s Channel took TCI, the world's largest cable company, to court, the parties negotiated a settlement guaranteeing the channel continued full-time "leased access" carriage through October 31, 1995. A cable operator like TCI normally pays a cable network (such as **MTV** or **ESPN**) to carry the network's programs. But unlike most cable networks, The 90s Channel paid TCI to carry 90s programming. A provision in the **1992 Cable Act** requires cable system operators to make available a certain number of channels on their systems for "leasing." Congress intended the leased access provision to provide "the widest possible diversity of information sources and services to the

public," by preventing cable operators from exerting monopoly control over the content of the programming carried on their systems through the vehicle of leased access.

Unfortunately, The 90s Channel is an excellent case study of the vulnerability of programming considered "controversial" by the powers that be.

Giving voice to minority opinions and embracing causes unpopular with the majority can exact a price. The 90s Channel paid that price on October 31, 1995—Halloween—when its channels went black—dropped after TCI presented The 90s with a 3000 percent leased access rate increase it could not possibly afford to pay. The channel petitioned the **Federal Communications Commission** for emergency relief, arguing that TCI's prohibitive leased access rate increase

See TV for the 21st Century, page 26...

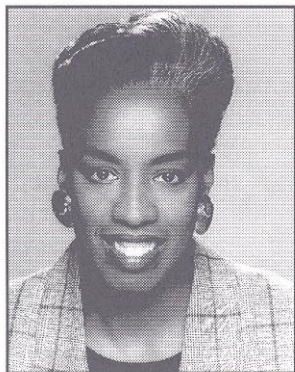


Photo courtesy FStv
Dani Newsum

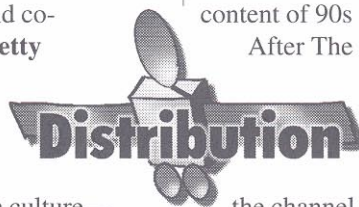


Photo courtesy FStv

FStv recently distributed the Vietnam documentary **Which Way is East**.



Telecommunications, Inc., (TCI) announced its plan to drop The 90s

Strength in Numbers

What is the Flying Focus Video Collective?

by Moss Drake

The Flying Focus Video Collective

is a group of individual activists using video as a tool for social change. We are a collective because there is no hierarchy, and there are no dues or fees. Each member acts through the collective only as a matter of his or her own responsibility, and by participating agrees to support other members in their pursuits.

We include video in the name not especially because we are a bunch of "TV heads," because some of the members don't even own TVs. Instead we realize the impact the televised image has on society, and the ability that same image has in shaping society. By reporting and documenting events and movements which in corporate television are usually relegated to simplistic sound bites—if mentioned at all—we hope to educate and inform the television audience and to widen their world view. "Giving Voice to the Voiceless" is part of our mission.

Where did we come from? Flying Focus was formed in January of 1991 as an offshoot from CAUSMIME, a group organized against the Gulf War. Since then we've produced a number of series, including our longest running series, the weekly half-hour cable access show called *The Flying Focus Video Bus*. It has been running for over four years—over 200 shows. Topics range from local issues such as homelessness, pedestrian rights, and the campaign to reject the OCA's anti-equal rights bill Measure 9, to global affairs such as the US's blockade on Cuba, the situation of average people in besieged Bosnia, and Greenpeace's efforts to stop French nuclear testing in the Muroroa Atoll. Most of our members are not officially trained in television production. Instead,

we are people who have stories to tell, or want to help others tell their stories, and recognize the power of mass media and television in relating those stories to a wider audience.

How do we work? In our scope of work we basically have two branches. The first is producing our weekly shows and

various special programming.

We are currently producing two shows. *The Flying Focus Video Bus* is a weekly half-hour program showing documentary, analysis, humor, events and news reports, although not all in one episode every time. The *Flying Focus Lecture Series* is a bi-weekly show highlighting speakers and major events which come to Portland, Oregon. The emphasis for both shows is to present timely information based around local events, although the subject may be a local or global issue.

The second branch of our work is to create media events and empower citizens to get involved with the video image.

Whether one feels that

TV violence creates real violence or not, or whether you believe you are susceptible to

advertising, we must all recognize that television is a major force in directing and reflecting society. By creating television programs, and by helping others to analyze the media, document their own stories, or just participate in local events, we are subverting the corporate paradigm of one-way television.

How does it all get done? Responsibility for shows is accepted by individuals. This doesn't mean that they must produce the entire program themselves. It merely means they are responsible for signing up help, and seeing that everyone does her or his part to complete the show.

Currently we use the cable access facilities around the Portland area, but just recently we bought the basic equipment for setting up our own editing station.

Content of the show is determined by those involved, and is not censored by the rest of the collective, although other members review and comment on the rough or finished program.

How are we funded? Currently all our members are volunteers. All of our income goes into producing programs, hosting events, mailings, and mostly supplies and office overhead such as rent and telephone. Most of our income is from

donations from individuals. Although we ask for a donation when someone orders a copy of one of our programs, this figure is not much more than our actual cost to make the tapes, and so we keep our tapes as available as possible.

We have applied for tax exempt status, and are coming to the end of our five year test period given to most tax exempt organizations. By the fall of 1996 we will have been officially incorporated for five years.

What's the big picture? Ultimately we would like to break free from many of the constraints of current television "rules." Interactive programming events, live call-in shows, and on-the-street "free speech" segments are all part of our repertoire for

removing television from the passive viewer stance and moving it into the active participant stance.

To remove ourselves

from the elitist costs of cable television we dream about having a 24-hour "alternative" television station. To overcome the astounding costs of high-tech broadcast systems, we envision a low-tech hand-to-hand or mail network of media activists reaching across the country. And to widen our own world view, we are currently working on our conceptual **Global Village** television, with activists in other countries showing how they live and struggle from day to day, in their own eyes and words.

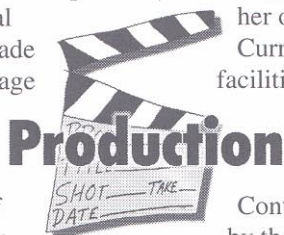
In short, the Flying Focus Video Collective is a supportive group of people who are interested in documenting the progressive works, actions, and voices of those who are ignored by corporate media.

Are you interested in swapping shows with us? Would you like to "sponsor" our programs on cable access in your town? Are you interested in starting your own alternative video group? Would you just like to let us know you are out there? You can contact The Flying Focus Video Collective at 2305 NW Kearney #231, Portland, OR 97210. Phone (503) 321-5051, or e-mail ffvc@agora.rdrop.com.

Moss Drake is an active member of Flying Focus by night and has a secret identity as a computer programmer by day.



"...we are people who have stories to tell, or want to help others tell their stories..."



Promoting...

Continued from page 6

Bob Devine provides an historical perspective with a review of **Ralph Engelman's** new book, *Public Radio and Television in America: A Political History*.

The three following articles examine some of the progressive programming available today on access TV. **Elizabeth Meister** describes the goals and activities of **DykeTV** in providing programming with a lesbian perspective. **Mark Sugg** of the **Center for Defense Information** talks about the *American Defense Monitor* video series, which offers hundreds of episodes examining the influence of the defense sector in all aspects of U.S. society. And **Adrienne Jenik** describes *Paper Tiger TV*.

In order to realize a progressive mass media through access

"Access TV seems to have all the elements needed to provide an alternative to for-profit television."

television, distribution is very important. By distributing programming to cities and towns throughout the U.S., local-oriented public access stations can reach a nationwide audience. Three distributors serving the access community are **Free Speech TV**, **Deep Dish TV**, and **Flying Focus Video Collective**. Articles by **Dani Newsum**, **Martha Wallner**, and **Moss Drake** describe each of these organizations.

My own contribution to this issue is an opinion piece. There I ask a question which has nagged me ever since I discovered public access TV: Why hasn't public access TV revolutionized

the mass media? Access TV seems to have all the elements needed to provide an alternative to for-profit television. Yet the influence of access TV has been far less than for-profit television. Why is this? And how could the impact of access TV increase? I argue that the limited impact of access TV on the broader society results from the design of public access television as an institution. The institutional design of the local public access corporation defines a pattern of incentives and dependencies that leads to an emphasis on production and training over cablecasting and programming. With station staff required to focus more on producers than viewers, the progressive programming on access TV has remained somewhat inaccessible. I offer some suggestions on how this situation might be changed. The creation of a viewers' association could empower people in local communities to work with their access stations to better serve the needs of the viewing public.

In addition to these articles on the theme of a progressive mass media, this issue contains contributions by **Alliance** members **Alan Bushong** and **Carl Kucharski**. They examine policy issues facing the Alliance and suggest a plan for the reorganization.

Public access television as it exists today is a powerful, dynamic source of progressive programming. This issue of **CMR** both surveys today's activities and offers suggestions for making it even better.

Hans Klein, Editor-in-Chief of this issue of CMR, is Research Assistant Professor at George Mason University's Institute of Public Policy, and a Member of the Board of Computer Professionals for Social Responsibility.

Had Enough "Interactive" Hype?

A lot of hype and flash have been thrown around the last couple of years regarding interactive this and that, including the information superhighway, Internet, World Wide Web (WWW), interactive bulletin boards, etc.

It's time to set the record straight. No hype. No bull. Just facts...

FACT: RTC has been in the interactive media business longer than any other U.S. corporation—since 1981. We've also been in cable TV and video since 1968.

FACT: RTC produces RT2, the product that, more than any other on the market, gives the closest semblance to true interactivity on a cable TV channel for the least amount of money! Not just text, but graphics, sound, digitized imaging, and much more...RT2 challenges you and your viewers to be imaginative and creative, to explore and to grow, and it offers more tools, choices, possibilities, and directions.

FACT: RTC's RT2 interactive systems currently run on public access, government, educational, senior center, and commercial channels in ten states, at over twenty locations and abroad.

FACT: RTC now has the **only product** that enables you to offer your viewers not only interactivity with the databases you create locally, but **access to Internet and the WWW** as well! That's right, you can offer your viewers access to Internet and the WWW right on your cable TV channel through RT2.

If you want state of the art, interactive cable TV, kiosks, bulletin board systems, and/or phone database interactivity—or access to the internet and WWW over your cable TV channel, give us a call at

1-800-369-6874

RTC 
RESPONSE TELEVISION CORPORATION

Technology Innovation Center, Oakdale, Iowa 52319

Why Hasn't Public Access TV Revolutionized the Mass Media?

Continued from page 7

cial mass media.

A few caveats should be mentioned up front. First, the desire for an alternative and/or progressive mass media is by no means the reason for the creation of public access television. Thus this article asks a question of public access television that goes beyond its core mission of providing local, community media.

Second, many of the observations in this article come from a

single case study in a single station. Some generalizations drawn from that one experience may not apply to all other stations.

That said, we can return to the question of why access TV has not compensated for some of the limits of commercial television. The answer lies in the design of public access television as an institution. Access TV is local and it is financially independent of its viewers. Access stations are local nonprofit corporations affiliated with the surrounding community. They are financed by fees paid by the local monopoly cable provider (rather than by user donations). Localism and financial independence from viewers are two strengths of access TV that connect it to the community and that allow for freedom in programming.

However, these are also a source of some limitation. First, with their local orientation, individual access stations remain relatively small and insulated from other stations around the country. From the perspective of an advocate of an alternative to national television, access TV is fragmented. Second, with their financial independence from viewers, public access stations may be insulated from healthy pressures to serve their viewers. As a result, access TV may be more accessible to producers than to potential viewers in the community.

These two limitations are not so great that they cannot be overcome. Fragmentation can be overcome by national distribution networks that assemble and distribute programming to stations nationwide. Such networks already exist (e.g. **Deep Dish TV** and **Free Speech TV**), and as they grow stronger they may overcome the problem of fragmentation.

The problem of insulation from the

viewer, however, persists. The solution proposed here is a national viewers' association. A viewers' association could empower local viewers around the country to represent the needs of viewers more effectively in local stations. Greater participation by viewers in local access stations is the key to making access TV more concerned with the needs of viewers.

Perspectives

The combination of effective national distribution and stronger viewer representation at the local level could make public access television an effective alternative to commercial television.

Overcoming the Barriers to Alternative Television. Public access television does overcome many barriers to an alternative mass media. These include barriers of technology, funding, and programming. Furthermore, although not created to support a mass media approach to television, it does not create insurmountable barriers either. Although created as a local institution rather than a mass (national) medium, access TV can serve a large audience.

First, access TV overcomes technical barriers. Television technology is difficult to use and has been traditionally controlled by large media corporations. However, public access stations control one or more programming channels on local cable systems. Training in video cameras, editing equipment, and production techniques are all provided. Where technical barriers used to limit the ability of individuals and small organizations to produce and distribute programming, public access overcomes those barriers.

Second, public access television also includes funding sources. Many public access stations receive tens or hundreds of thousands of dollars of funding annually as part of the franchise agreement with the cable provider. Although never as much as needed, this funding is enough to employ full-time staff and to pay for facilities for training and operating stations.

Third, with this technology and funding, public access television supports

the creation of programming. Individuals in localities produce much programming. National producers like **Dyke TV**, the **Center for Defense Information**, **Paper Tiger TV**, and others produce considerably more and have large historical archives.

Although access TV was created to give a voice to people in their communities, this does not conflict with its serving as an alternative mass media. Access TV provides an "electronic soapbox" for grassroots communication. Programming on national issues—often imported from outside the locality—diverges from this model. But most stations allow for imported programming, if it is sponsored by a local citizen. Imported programming may have a lower priority than local programming, but it is quite compatible with the philosophy of localism. Few would argue that local citizens are ill-served by programming on national defense, religion, labor, etc.

Thus public access provides all the pieces: technology, money, available programming, and a compatible philosophy. Yet the limits of commercial television have arguably not been compensated for by access TV.

Working with a Public Access Station. The author's experiences collaborating with one access station in 1994 and 1995 may provide some insights into the experience of access TV. Over the course

of about one year the

author worked closely with

other local viewers to

promote progressive programming

on a New England station.

The barriers that we encountered provided insights into the factors limiting access TV from providing an alternative to the mainstream mass media. Yet these experiences also suggested that access TV could easily serve as a more effective alternative.

The author and the other collaborators had the goal of making the access station a source of progressive programming. Specifically, our goal was to make one of the station's four channels into a progressive mass media channel. By that we

Continued on next page...

"...our goal was to make one of the station's four channels into a progressive mass media channel."

Why...?

Continued from previous page

meant that the channel would feature programming that was progressive in content, technically competent in its production quality, and regular in its scheduling. With our commitment to local viewers rather than producers, we did not distinguish between local and imported programming. We also wanted to produce and distribute a program guide so that the public could know what was on TV and when it was on. Eventually we hoped to invest station resources in publicizing the programming in local newspapers and including announcements with cable subscribers' monthly bills.

"The more chaotic the programming, the greater the viewer's need for a guide."

Our first step was to approach the station staff with our proposal. There we initially received a mixed reception. Although the idea of making access TV more accessible to the viewer received a favorable reaction, our emphasis on imported programming generated little enthusiasm. We argued that the local community would be served by imported programming on politics, labor, and environmentalism. However, the station staff were committed to the local community and wanted to invest their efforts in generating additional local

production. What we saw as "progressive programming" the staff saw as "imported programming;" the particular content was less significant than the fact that a program was produced outside of the community.

What decided the issue was the availability of unused channel capacity: Where there is no scarcity there is no conflict. The station had more channel time than it could fill, so we were eventually given one evening a week to fill with progressive programming. This later expanded to one channel every evening.

Our second task was to identify the progressive programming that we wanted to put on the air. This task proved to be more than just difficult; it was insurmountable. None of us had an overview of nationally available programming, and none of us had the time to track down all the scattered producers around the country. Even when we did find materials, it was too time-consuming to review the content and technical quality. Furthermore, video tapes often came in nonstandard time lengths, and the task of patching together many odd segments was too difficult. All this was beyond us. There was ample programming out there, but the task of finding it and assembling it was too much for a few volunteers.

We found we had to rely almost totally on national distribution networks for programming. Fortunately, excellent networks exist. Free Speech TV and on Deep Dish TV both provided programming. The video catalog of **Flying Focus TV** also listed many excellent works.

The third element of our attempt to promote a progressive mass media consisted of informing the viewers of what was on TV. To do this we attempted to schedule regular programming and to print and distribute program guide. Again, this posed numerous difficulties.

The goal of providing regular and predictable programming

Continued on next page...

Do what's right. Do it right.



Do it right now.

MEMBERSHIP ENROLLMENT FORM

(Please check all that apply)

Yes, I want to join the Alliance for Community Media. I am a(n):

- | | |
|--|---|
| <input type="checkbox"/> Access Staff Member | <input type="checkbox"/> Access Board Member |
| <input type="checkbox"/> Community Producer | <input type="checkbox"/> Cable Regulatory Staff or Board Member |
| <input type="checkbox"/> Other | |

ORGANIZATIONAL

- | | |
|--|-------|
| <input type="checkbox"/> Over \$100,000 annual revenues | \$305 |
| <input type="checkbox"/> \$10,000 to \$100,000 annual revenues | \$195 |
| <input type="checkbox"/> Under \$10,000 annual revenues | \$85 |

All organizational memberships expire on September 30th of each year. Join between April and September and pay half the annual rate.

INDIVIDUAL

Affiliated is available only if your organization is a member: includes paid staff, volunteer producers, board members or other unpaid individuals associated with a member organization.

Affiliated:

- | |
|---|
| <input type="checkbox"/> Staff \$40 |
| <input type="checkbox"/> Volunteer \$30 |

At-Large:

- | |
|---|
| <input type="checkbox"/> Staff \$85 |
| <input type="checkbox"/> Volunteer \$35 |

All individual memberships expire one year from the last day of the month in which you join.

SPECIAL CONTRIBUTION

I am including an additional amount to further support the activities of the Alliance and help broaden participation in the organization.

☐ \$10 ☐ \$15 ☐ \$25 ☐ \$40 ☐ \$50 ☐ \$ _____

SUBSCRIPTION ONLY (not a membership)

- ☐ Community Media Review (6 issues) \$35

(Canada \$45, other non-U.S. \$55) CMR Subscriptions expire one year from the last day of the month in which you sign up.

TOTAL AMOUNT ENCLOSED \$ _____

NAME AND ADDRESS (Please print)

Membership name (individual or organization)

Contact Person (organizational members only)

Mailing Address

City _____ State _____ Zip _____

Phone (_____) _____ Fax (_____) _____

Name of organization of affiliation (affiliated members only)

TYPE OF ORGANIZATION

- | | | |
|-------------------------------------|--|--|
| <input type="checkbox"/> Nonprofit | <input type="checkbox"/> Educational institution | <input type="checkbox"/> Library |
| <input type="checkbox"/> Government | <input type="checkbox"/> Cable system | <input type="checkbox"/> Other for-profit organization |

TYPE OF FACILITY

- | | | |
|--|---|--|
| <input type="checkbox"/> Public access | <input type="checkbox"/> Educational access | <input type="checkbox"/> Government access |
| <input type="checkbox"/> Local origination | <input type="checkbox"/> Leased access | <input type="checkbox"/> Other |

DEMOGRAPHICS (individual members only)

This optional information will help us to better serve current and potential members.

- | | | | |
|--|--------------------------------|-----------------------------------|--|
| <input type="checkbox"/> Black | <input type="checkbox"/> White | <input type="checkbox"/> Hispanic | <input type="checkbox"/> Asian or Pacific Islander |
| <input type="checkbox"/> Native American | <input type="checkbox"/> Other | <input type="checkbox"/> Female | <input type="checkbox"/> Male |

Mail check or money order payable to Alliance for Community Media, 666 11th St. NW, Suite 806, Washington, DC 20001-4542

Why Hasn't Public Access TV Revolutionized the Mass Media?

Continued from previous page

proved unrealistic. Almost no source of programming provided enough episodes to guarantee a weekly show. The most that we could be sure of was that at a certain hour there would be some kind of progressive programming on the channel.

This made it all the more imperative to provide a program guide.

The more chaotic the programming, the greater the viewer's need for a

guide. Fortunately, making a programming guide was easier than assembling programming. Using a personal computer we were able to create a very professional-looking document.

Mailing out the programming guide proved to be a heavy task for the station, however. Printing hundreds, if not thousands, of programming guides, folding them, and paying for postage required a large commitment. Maintaining an up-to-date mailing list also required considerable staff time. The staff acknowledged the importance of a program guide but gave priority to more pressing matters. We started off with a very limited distribution of the program guide and worked to build the subscriber list over time.

By the end of our "experiment," we had largely succeeded in our goal. One of the station's four channels showed programming of technically high quality on a regular basis. The programming itself was on a variety of topics, almost all of it distributed by Free Speech TV. A programming guide had been created and a distribution system was being set up. Local residents had a reliable alternative to commercial television on their cable network. The lion's share of this work had been performed by the station staff, who supported the project once they were convinced of our commitment. Although they remained neutral about the programming content we brought to the station, they did support us in our efforts to make the station as user-accessible as possible.

Lessons. Our experiences at this station provided many answers to the mystery about why public access television has not revolutionized the mass media. Most of these lie in the design of public access television as an institution.

First, public access television is so fragmented that individual stations are too

small to assemble the necessary programming. The effort needed to find programming and to schedule it into blocks would be too much work for any station's staff.

Furthermore, if each station had to perform this task alone, then the same work would be duplicated in hundreds of localities. Public access TV needs national

distributors and networks, just like

commercial TV does. A distributor can assemble programming

from hundreds of scattered producers, perform technical quality control, package it onto standard-length tapes, and distribute it to hundreds of scattered stations.

Fortunately, effective distributors exist. Free Speech TV and Deep Dish TV were very useful in supplying the local station with programming. They could assemble works from scattered producers and distribute them to scattered cablecasters.

Second, public access TV is insulated from its viewers. Most demands on station staff come from producers. The staff's time was largely dedicated to training producers and working with community groups who were producing programming.

In contrast, the people viewing access TV had little presence in the station. They didn't come into the offices, they didn't demand the attention of the staff, they didn't get upset. Producers were real and immediate; viewers were abstract and remote. As a result, producers' concerns consumed most of the staff's time. No one denied that viewers were important, but in the day-to-day bustle of the station, producers received most of the attention.

The funding mechanism of public access television contributes to this distant relationship to the viewer. Unlike many community radio stations, like those of the **Pacifica** foundation, public access television does not depend on viewer support for its funding. In freeing the station from financial dependency on

viewers, it also eliminates a source of sensitivity to viewer concerns. Funding comes whether or not anybody views access TV.

Insulation from the viewer is a more serious problem than the need for national distribution. Distributors exist, but activist viewers seem to be less common. However, insulation from viewers is not an immutable aspect of the station. Staff will listen to viewers—if viewers make their voice heard. When we first came to the station advocating a vision of a progressive mass media, we received only limited attention. However, the staff did respond to our persistence and enthusiasm. When viewers' concerns are effectively voiced in a station, staff can respond with energy.

A Proposal: A Viewers' Association.

These lessons suggest two actions to strengthen public access television as an alternative mass media. First, public access television needs strong national programming distribution. Second, it needs active viewer participation in local stations.

Fortunately, the need for a national distributorship is already being met. Deep Dish TV has been active for nearly ten

years, and the recent appearance of Free Speech TV has further strengthened this function. Abundant programming of high technical quality is available to local stations.

Viewer involvement, however, remains a problem. Action is needed here.

A solution to viewer involvement would be a nationwide viewers' association. A viewers' association might overcome access TV's insulation from viewers, raising the priority of programming relative to production in local stations.

A viewers' association would recruit and support people concerned with a progressive mass media to work with their local access station. Members of a viewers' association would be local citizens, not station staff. Every city or town with an access station might need just one or two members in order to make the association function nationwide.

Continued on next page...

Perspectives



"Our experiences at this station provided many answers to the mystery about why public access television has not revolutionized the mass media."

Why Hasn't Public Access TV Revolutionized the Mass Media?

Continued from previous page

Local nonprofit organizations might provide members as well. Nationally, such an association might include hundreds of individuals and organizations concerned with a progressive mass media.

Association members could represent viewers' needs at their local station. They could sponsor progressive

programming received from national distributors. They could request regular time slots for programming. And they could voice the need for a

programming guide. Association members would make the needs of the viewer as important as the needs of the producer.

The real challenge to such an association would be to connect its dispersed members. Here new information technology could help. Association members could be connected on the Internet. An Internet forum or bulletin board could join individuals who are dispersed in localities around the country. This on-line connection could foster a sense of solidarity and the mutual support needed to support widely scattered individuals working independently of each other.

By using the Internet, ideas and information could be shared. An on-line

catalog might list available programming. Viewers could post reviews of programs. Strategies and lessons for working with access stations could be exchanged. Templates for program guides or World Wide Web pages could be posted.

A viewers' association could work closely with existing distributors like Deep Dish and Free Speech TV.

"A viewers' association could work closely with existing distributors like Deep Dish and Free Speech TV."

Association members could locally sponsor programming available nationally through the distributor. The

distributor could assemble, review, and catalog available programming. Members could select from the available material and sponsor programming on the local station. In this way the national distributor would gain entry into local stations, even as local viewers would be able to find programming.

Such an association could be supported either by one of the distributor organizations or by the **Alliance for Community Media** itself. These larger organizations could host the Internet forum and facilitate discussions and initiatives. It would be important, however, for the association to be a viewer group rather than an access station staff

group, since the purpose would be to bring outside enthusiasm from viewers into access stations.

In summary, public access television has not revolutionized the mass media—yet. It has done much, but it could do even more. The design of public access television as an institution has overcome many barriers to a progressive mass media, but it also has led to fragmentation and to an emphasis on producers over users. Production is emphasized over programming. Today, national distributors are overcoming fragmentation. Tomorrow, a national viewers' association could empower individuals in each locality to voice their concern with progressive programming to their local station.

Hans Klein is a Director-at-Large for Computer Professionals for Social Responsibility (CPSR) and is a member of the Alliance for Community Media. He is on the faculty of the Institute of Public Policy at George Mason University in Fairfax, Virginia, where he does research on the politics and sociology of technology. He welcomes comments at hklein@gmu.edu.

Hometown Ceremony and Highlights



1995 Videotapes Now Available

1995 Hometown Video Festival Awards Ceremony Videotape

Alliance Members: ☐ \$45 (VHS) ☐ \$100 (3/4")

Non-members: ☐ \$75 (VHS) ☐ \$150 (3/4")

1995 Hometown Video Festival Highlights Videotape

Alliance Members: ☐ \$120 (VHS) ☐ \$150 (3/4")

Non-members: ☐ \$160 (VHS) ☐ \$200 (3/4")

Payment must accompany order. Please include order with check and mail to the Alliance for Community Media, 666 11th St. NW, Washington, DC 20001-4542

The More You Watch, The Less You Know

Continued from page 8

outrageous ideas threaten to disturb the domestic media tranquillity...like shows by Nazis or the Klan or nasty porn promoters in prime time. Or when a cable show here in Manhattan planned to treat us to the "Chef de Cocaine," a crazed crack aficionado with some of his own home cooking lessons.

It is then that public access provokes mainstream debate. The scenario is usually predictable. Some reporter or moralist sees the offending show late at night. An exposé appears and public outrage mobilizes. The cable companies deny responsibility, complaining that they are forced to carry such electronic swill. Defenders invoke the First Amendment. Sometimes there are calls to dump public access.

That would be a pity.

In New York, a vital **Manhattan Neighborhood Network** offers a fascinating smorgasbord of community programming. Some of it is excellent but it is rarely reviewed or even listed. There were about 2000 entries in the 1993 **Hometown Video Festival**. One of the 112 winners, **Paper Tiger**, a local video advocacy group, was honored for a show called **Video Dial Tone: Malling Our Free Speech**, a wake-up call about the dangers to free expression looming when the telephone companies win control over your TV set. It is not an argument you are likely to see on commercial TV which spends so little time examining itself or its own public responsibilities. Issues of media responsibility and criticism rarely get on *their* air.

And neither does the public. Perhaps that's why radio talk shows and on-line computer networks are booming.

In commercial television, everything is slick but so little matters. In public access, the video edges are rough but everything matters. It should matter to us not only for what it is, but for what it could become.

Don't let them mess with public access. We need to create our own channels, but that in itself is not enough. There is a danger of narrowcasting that gets too narrow and loses all influence on the great mass of TV watchers. New

programming reflecting a non-corporate view is needed. That is happening but without adequate resources. Congress already recognized discrimination against America's independent producers when it created the **Independent Television Service (ITVS)**. That agency and other media centers on the local level need to be

adequately funded with their programming guaranteed some form of distribution. The

human rights series that I help produce at **Globalvision, Rights & Wrongs**, has only survived because of ITVS backing. 145 companies turned down our bid for funding on the grounds that an association with human rights could be bad for business overseas. Yet we have continued producing for four years. Challenging the corporate system is possible.

In this context, it is essential that independent journalists and producers find better ways of cooperating with each other and realize that they need to collaborate to force the system to open up to more diverse voices. It is discouraging to see so much competition and one-upsmanship among people who are fighting for a fraction of the pitiful funding base that exists. Just compare the United States to Canada and it is very evident that state support for independent journalism and filmmaking is significantly higher north of the border, with the result being a far broader spectrum of available programming. That's what happens when a society values culture and is willing to support it.

It is not my role to produce a blueprint, but unless someone does, unless media reform issues are put on the agenda, my own complaints will seem trivial with what's to come. A media system targeted at more consumerism is at odds with a media mission committed to promoting citizenship.

A state system of censorship and government control is certainly not desirable but we need to encourage citizen attempts to rein in a media system that is so out of control. Business rarely operates

in the public interest unless it is required to do so. The movement for social responsibility in business has so far not reached the media industry. Only public awareness and pressure will move the mountain of media inertia. We need to fight for universal service and access, equity and fairness, and a check on monopoly control.

Fortunately, a new media reform movement is in formation. Over 700 journalists and media makers took part in the first **Media & Democracy Congress** held in San Francisco February 29–March 3, 1996 and agreed to prepare a full-fledged national education campaign against media concentration. The Congress also voted overwhelmingly to endorse an "Information Bill of Rights" for all people as part of an effort to build a more participatory and accountable media system.

Two weeks later, I was in St.

Louis for the founding convention of the **Cultural Environment Movement (CEM)**, that brought together 200 invited del-

"The movement for social responsibility in business has so far not reached the media industry."

egates from over 150 organizations to form a new coalition to challenge the effects of media pollution. Here the principal actors were people, not just professionals. They included members of religious, labor, parents and teacher's organizations along with other activist organizations.

Which America do we want? The country with something to say or just something to sell? Which is worth struggling to achieve? The choices in our media-mediated world have never been starker—even if the alternatives seem further away.

*Danny Schechter is a network veteran and Executive Producer of Globalvision, Inc. and its human rights TV series **Rights & Wrongs**. He is currently completing a book entitled **The More You Watch the Less You Know: The Media Adventures of a Network Refugee**, from which this article is partially excerpted.*

Globalvision's web address is <http://www.globalvision.org/globalvision/>

Perspectives



Tigers Sprout Wings and Fly!

Continued from page 12...

tions of work selected and edited together by regional coordinating producers and producer groups. They have included *Agewise* by the **Senior Independence Project** in Portland, Oregon, *Working Pictures* by the **Committee for Labor Access in Chicago**, and *Latino Images* by the **Latino Collaborative** in New York City.

We also began to distribute programming for other organizations and producer groups for a fee or on a barter basis. The **Deep Dish Cooperative** has distributed programs for such organizations as the **United Farm Workers**, the **International Women's Day Video Festival**, **DIVA** (the video activist component of **ACT-UP**), the **Lannan Foundation** and **Ramapo College's Latin American Video Archives**.

The *Gulf Crisis TV Project* marked a

real turning point in Deep Dish's history.

The timely production and distribution of this project was possible because the infrastructure of the Deep Dish network was already in place. Our dream is to strengthen and expand the infrastructure, from the grassroots up, by developing regional bureaus that can coordinate news gathering and outreach activities on an ongoing basis.

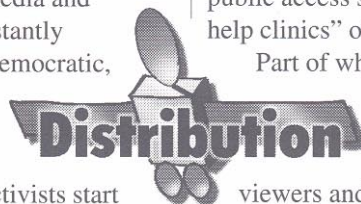
Deep Dish has become a laboratory for new ways of making media and distributing it. We are constantly asking what are the most democratic, most empowering models for media production and distribution. Under what circumstances will local activists start using their access stations more? How can we make the programs more interactive with viewers? How can Deep Dish collaborate with other media outlets, including **PBS** affiliates willing to take some risks, community TV and radio broadcasters, progressive print journalists, and the growing number of colleges and universities equipped with satellite dishes? How can we facilitate media access for constituencies that are underrepresented and misrepresented in the mainstream media? How can we best share what we've learned with others without falling behind in our day-to-day work? And of course, how can we support this work financially?

We debate these questions incessantly. Obviously, the answers are not to be found in a study of **ABC**, **NBC** or **CBS**. In fact, for guidance and inspiration we can look to the women's health and AIDS activists'

movements. These movements protest corporate health care that is overpriced, insensitive and based on the assumption that patients *cannot* participate in their own treatment. While fighting for quality health care for all, many of these activists work to fill their own needs now, with self-help clinics at the grassroots level. In much the same way, Deep Dish works for a more participatory media system in this country. We distribute the work of video activists who are learning how to produce television at local media art centers and public access stations. These are the "self-help clinics" of the media movement.

Part of what we do at Deep Dish is to nurture and prime the links between media centers, activists, artists, teachers, viewers and journalists. It is our hope that by strengthening these links we can contribute to the creation of a network of alternative communication systems in this country and the world. We cannot expect to see our insights, our discontent, or our struggles for social change reflected in the corporate media. So as we say in the public access movement, "Don't just watch TV (or kvetch about it), *make it!*"

Martha Wallner is a member of Paper Tiger Television and a co-founder of the Deep Dish TV network.



Organizing...

Continued from page 5

confidence in continued funding to allow the creation of the position.

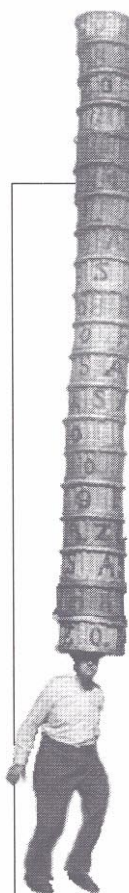
Now is the time for Council and Network members to renew their commitment and for others to join us.

Three items to do. Everyone in community media is busy. If your time is really limited, here is a short list of work that will build our public policy strength:

- Be valuable and relevant in your community. Your local partners will go to bat for you and for Alliance campaigns.
- Spend time with your elected officials and their staffs. We have years of marginalization nonsense to overcome. A single time on a community media channel can work wonders in providing a true picture.
- Join the Public Policy Council or Network—up to the level of your resources.

Our communities have a need, the Alliance is building on a 20-plus year history, and we're here to stay.

Alan Bushong is Chair of the Public Policy Committee of the Alliance for Community Media.



Having difficulty managing all the new FCC cable regulations?

Cable TV LawManager™

The leading computer rules service for the cable industry.

For all PCs running Microsoft® Windows™.

Basic subscription—6 updates a year—just \$195. Priority subscription—10 updates a year—only \$295. Satisfaction guaranteed.

Use what hundreds of government officials, cable executives, consultants and attorneys use.

Includes full text of...

- ◆ **FCC Rules** Parts 11, 17, 25, 76 and 78.
- ◆ **Cable Act of 1992** with legislative history.
- ◆ **Cable Act of 1984** as modified by '92 Cable Act.
- ◆ **FCC reports and orders** implementing the '92 Cable Act.
- ◆ **FCC Q&As, cable letters, rate forms and more...** the details you need to understand the fast-changing FCC cable policy.

etrok

1550 North Fuller Avenue
Suite 305
Los Angeles, CA 90046
1-800-883-8765

Microsoft is a registered trademark and Windows is a trademark of Microsoft Corp. Cable TV LawManager is a trademark of etrok.

Citizenship or Consumership

Continued from page 9...

systems by creating very local and responsive public fora.

In the case of Public Access, Engelman draws parallels to the history of public television. Private foundations played a key role in the emergence of both forms, with blue

ribbon panels (the **Sloan Commission on Cable**, and the **Carnegie Commission on Public Television**) legitimating the effort, and the **Ford** and **Rockefeller** foundations making strategic interventions. Engelman points out that the cable industry championed public access (in "enlightened self interest") in much the same manner that the broadcast networks supported the **Public Broadcasting Act of 1967**. Both public forms had to contend, in their development, with commercial and political forces, and both were weakened through combined corporate challenge and government de-regulation. One might fault Engelman's treatment of access as "public television" with "stations" and programming controlled by the general public.

This line of thought tends to miss the interactive dimensions of community involvement in all phases of public access work. He also succumbs at times to the unfortunate tendency for public access

history to be a history of New York and Washington and to focus, in assessing the success of public

access, on specific programming efforts (**Alternate Views**, **Paper Tiger Television** and **Deep Dish Television**) rather than on community dynamics in a range of successful access settings. His critique of the fragmented nature of much public access programming, however, and his assessment of the potential for public access to create a truly oppositional public sphere on a national or even international level are strong and inspiring.

Engelman's final chapter on *The Attack of the Right and the Future of Public Radio and Television* is both

chilling and inspiring and ought to be read by every person involved with progressive and participatory media. The dilemmas and oppositions that he frames, and his interrogation of potential directions should inform our everyday involvements as public access facilitators and community media practitioners. At issue is the survival of a truly independent and responsive communication system.

Bob Devine began his public access involvement in 1970

under a FIPSE grant, and since that

time has worked on

the startup of the Dallas, Milwaukee and Manhattan public access systems. He currently teaches Media & Social Change at Antioch College, consults on access planning, assessment and ascertainment, and contributes regularly to CMR.

Perspectives



"At issue is the survival of a truly independent and responsive communication system."

America's Defense Monitor

Continued from page 11...

completed episode on VHS cassette cheaply and efficiently is the linchpin of the Cable Access Initiative.

Today, several dozen communities are working with CDI to bring independent, alternative analysis of military-related subjects via public access. CDI provides local "access sponsors" each new episode of *ADM* on high-quality VHS as it becomes available for a one-year cost of \$300 (\$750 on 3/4 inch U-matic format). Typically, since CDI makes 28 to 30 new episodes of *ADM* each year, the per-episode cost of the program is approximately \$10, which covers the costs of duplicating and shipping the tapes. The public is clearly becoming more "media savvy" because the list of communities participating in CDI's cable access partnership is growing every day.

Local media activists oversee promotion and publicity of the series using space in established community bulletin boards

and periodicals. CDI provides program scheduling information and show descriptions and a written release form for the station. Several *ADM*

sponsors arrange panel discussions with local leaders to follow *ADM* broadcasts that further discuss the relationship of the military to issues of importance to their communities.

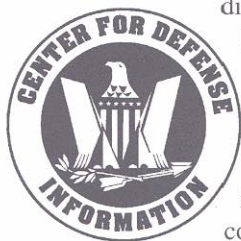
CDI encourages interested media activists to write and request its **Broadcast Kit**, a comprehensive guide to setting up and promoting local broadcasts of *America's Defense Monitor*.

As Franklin Roosevelt put so well, "The only sure bulwark of continuing liberty is a government strong enough to protect the interests of the people, and a people strong enough and well enough informed to maintain its

sovereign control over its government." *America's Defense Monitor* is the only regular educational resource available on

television related to the military and foreign policy issues that affect everyone. Community media represents an enormous opportunity to ensure that this important information reaches the public. The Center for Defense Information through its Cable Access Initiative is fully committed to this partnership. To learn more, please contact CDI at 1500 Massachusetts Avenue, NW, Washington, D.C. 20005. Phone (800) CDI-3334; e-mail: info@cdi.org; or point your WWW browser toward <http://www.cdi.org>.

Mark Sugg has worked on *America's Defense Monitor* since its first episode in 1989. Currently, he is CDI's Director of Television.



"Community media represents an enormous opportunity to ensure that this important information reaches the public."

What is Paper Tiger Anyway?

Continued from page 12...

sound bites, makeup, or the framing of an interviewer's question. Underscoring their critiques are colorful hand-lettered placards bearing informative graphics which pass before the camera. This handmade look, a PTTV trademark, consciously encompasses both set enhancements (colorful backdrops and on-screen characterizations) and sound cues, camera shots of the crew and other technical transgressions. These "mistakes" disrupt the insular nature of television production, proving to viewers that individuals of varying talent and economic circumstances (maybe even themselves!) can make worthwhile TV. Combining



artistic flair with humor and provocative information, the ever changing Paper Tiger collective aggressively pursues its own aesthetic. Allowing individual

handprints on each program, the group seeks to instill in the audience an understanding of

television as a product made by particular people with particular points of view.

A number of factors have motivated Paper Tiger members to donate their labor week after week, and in some cases year after year. The unimpeded march of the corporate media industry toward centralized control over information resources has outraged those who understand its implications: unchecked misinformation, bias hidden under the cloak of objectivity, and a narrowing of voices, ideas, and opinions available in public debate. The subtle and not-so-subtle ties between commercial advertisers and the financially dependent media which carry their messages necessitate a close examination of their influence. In addition, the government's role in shaping and defining the scope of information and opinion

available to the public through communications and the arts must be acknowledged and addressed. Not content to simply expose this media madness, PTTV programs are often directed toward filling in the gaps left by mainstream media by documentation of community activism otherwise lost to history.

"Smashing the myths of the information industry" is a big job. It certainly can't be achieved by one or even a few people year after year. In establishing itself as an open collective, Paper Tiger actively develops a method of operation which allows its democratic ideals to be

experienced by those who espouse them. Trading jobs, skills, and training with each other, Paper Tiger producers participate in all aspects of the organization to whatever degree they can. Sometimes the makers of a program will argue passionately over its style and content, eventually reaching consensus through a deeper understanding of the topic and the issues involved. Making a Paper Tiger program is meaningful fun!—an element which should not be underestimated in a project run on donated labor.

The current state of journalistic affairs, with its rampant misinformation, outrageous concessions to state censorship, and consistent marginalization of voices of difference and dissent, mandates the existence of Paper Tiger TV. With ten years behind it, Paper Tiger is not ready to be memorialized—it remains a creature of spontaneity and wit, of fragile and not-so-graceful endurance, open to examination and poised to pounce.

Adriene Jenik is a member of Paper Tiger Television who is currently teaching at USC, UC Irvine, and the California Institute of the Arts.

Signal to Noise

from news release

Presented by the **Independent Television Service (ITVS)**, *Signal to Noise* will air on **PBS** on July 11, 18, and 25 at 10 pm (check local listings). This three-part series, which was produced and directed by **Cara Mertes** with funding provided by the **Corporation for Public Broadcasting**, analyzes and critiques commercial television.

In *Remote Control*, the third segment which airs July 25, there is an eight-minute segment produced by **Cathy Scott** called *TV Connection* which gives a national overview of public access.

In discussions held at the **Alliance for Community Media** regional conference in Burlington, Vermont, Alliance members suggested that the series could be used as a jumping-off point to focus discussions around what access is, why it is necessary, and as a way to expand the constituency that supports alternative forms of television production. Please contact the **Outreach Department** at ITVS for further information about the series, including promo videotapes for broadcast.

ITVS can be reached via e-mail at itvs@itvs.org, by fax at (612)225-9102, or by phone at (612) 225-9035 (ext. 226 or 236). (E-mail and fax are preferred.)

Sennetech

INTERFACE PRODUCTS

TALLY CONTROL for WJ-MX50

Easy installation.

Connects to RS422 port.



Model MX50T

\$475

TALLY & GPI for VIDEO TOASTER

Model VTT4

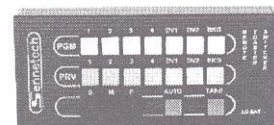
\$495



Easy installation, connects to keyboard jack. GPI can select AUTO, TAKE, or TITLER.

VIDEO TOASTER REMOTE CONTROL

Operate your Video Toaster Switcher from your studio or other location



Model VTRC

\$395

SENNETECH, INC.

3990 CAPITAL CITY BLVD. LANSING, MI 48906
Phone (517) 321-1905 Fax (517) 321-8750

If We Don't Put Ourselves on the Air, No One Else Will

Continued from page 10...

historically disenfranchised constituencies at all levels of DYKE TV.

Our premise is basic. If you're a lesbian in the United States, it's not often that you can turn on the T.V. and see another dyke. If you are an artist, a political commentator, or a producer, there aren't too many places you can make media that features your life or community. DYKE TV addresses these shortcomings of mass media on two levels: we create a vehicle for lesbians to produce and distribute video, and we get that video around the country and into people's living rooms. So now if you're a lesbian in the U.S. you can come to DTV to learn how to shoot, edit, or produce video, or you can watch the show on 61 different public access cable stations.

The Show. DTV has produced close to 150 29-minute programs since our first broadcast in June 1993. Each episode starts with a *News* segment, followed by an in-depth news feature, or *Eyewitness*. We then have a rotating format that

includes *Lesbian Health*, *From The Archives* (on Lesbian herstory), *Workplace*, *The Arts*, *Sports*, *Fab Girls Fix It* and *DYKE TV Calendar*. Coverage has included lesbian resistance to right-wing activities across the country, attacks against lesbian-owned **Camp Sister Spirit** in Overt, Mississippi, the firebombing of HIV-positive lesbian **Dee DeBerry's** home in Tampa, Florida, the campaign against homophobia and racism at the Spanish station **Radio Mega KQ**, and the **Fourth United Nations World Conference on Women in Beijing** this past fall. We produced a 5-part series, **Risk: Lesbians and AIDS**, that has been screened at festivals and health-care institutions throughout the U.S. and even in Japan.

This spring, we are introducing a new format for some of our shows. We are producing themed shows, which cover one topic in depth. Our season premieres in May with the **Global Dyke** show—covering the rise of fundamentalism worldwide, a Thai sex worker, the Yugoslavian lesbian organization

Arkadia, and Japanese feminist movements. Upcoming themes include: *Lesbian Herstory*, *Dyke Pride*, *Media Criticism*, *Lesbian Film and Video*, *Relationships*, *the Gay and Lesbian Movement*, *Multi-feminisms*, *Elections '96*, *Motherhood*, *Travelogue*, and *Virtual Reality*. Producers who are interested in submitting proposals for these shows are welcomed—contact us at DYKE TV, P.O. Box 55, Prince St. Station, New York, NY 10012; attn: Programming.

Is making the show enough—is our work done? Not hardly! Making the show is just one tool we use to challenge the basic problem of lesbian invisibility. And public access cable is just one tool for video-makers to use to insert a progressive viewpoint into public media. The national public access network has enormous potential. But a progressive media project that relies exclusively on public access cannot flourish. Distributing through public access requires an intense organizing effort that includes the spectrum of projects that progressive organizers have always relied on. If we don't use all the

Continued on next page...



An Invitation to Join the

Alliance for Communications Democracy

6...increasing awareness of Community Television through educational programs and participation in court cases involving franchise enforcement and constitutional questions about access television.

Become an Alliance Subscriber for \$350/year and receive detailed reports on current court cases threatening access, pertinent historical case citations, and other Alliance activities.

- Voting membership open to non-profit access operations for an annual contribution of \$3,000.
- Non-voting memberships available to organizations and individuals at the following levels:
 - Alliance Associate, \$2500 - copies of all briefs and reports.
 - Alliance Supporter, \$500 - copies of all reports and enclosures.
 - Alliance Subscriber, \$350 - copies of all reports.

Direct membership inquiries to Rob Brading, Multnomah Community Television, 26000 SE Stark St., Gresham, OR 97038, or phone 503/667-7636.

Voting Members: Chicago Access Corporation, Illinois • Montgomery Community Television, Inc., Maryland • Staten Island Television, New York • Boston Community Access & Programming Foundation, Inc., Massachusetts • GRTV, Grand Rapids, Michigan • Tuscon Community Cable Corporation, Arizona • Oieo: The Corporation for Community TV, Hawaii • Multnomah Community TV, Oregon • Manhattan Neighborhood Network, New York • Cable Access St. Paul, Minnesota.

Non-voting Members: City of Iowa City, Iowa • North Suburban Access Corp., Minnesota • Oakland County Cable Corporation, Michigan • Ann Arbor Community Access Television, Michigan • Columbus Community Cable Access, Inc., Ohio • Capital Community TV, Oregon • Cincinnati Community Video, Ohio • Alliance for Community Media, Central States Region • Alliance for Community Media, Far West Region • George Stoney, New York University, NY • Bronx Community Cable Programming, Inc., NY.

If We Don't Put Ourselves on the Air, No One Else Will

Continued from previous page
tricks of the trade—outreach, publicity, ongoing building toward a sustainable organization, and always maintaining a critical political analysis of our own work—our show will never last.

Producing video is extremely labor intensive. We need to recruit and train production crew all the time.. If we find lesbians in every nook and cranny of the U.S. and then we get them to turn their TV sets on, but what they find is a muddy picture and a big staticky hiss, they're going to switch the channel and wind up right back where they started, watching the 18th re-make of Luke and Laura's wedding on *General Hospital*. So to keep that from happening, our production value is high.

To administer all the ongoing outreach, publicity, and fundraising that our project requires, we need to generate a steady stream of volunteers. And then we need some girls to watch—our audience is out there but we've got to find them to let them know that the show is on. The two ways we meet these overwhelming needs are through our outreach efforts and our *Workshops* program.

Outreach. Our operations are totally dependent on volunteers. To ensure our ability to keep bringing in the girls, we have an extensive outreach plan in place. DTV news stringers and producers are solicited continuously through national media publications such as *The Independent* and *After Image*, as well as through lesbian magazines and journals, the World Wide Web, and schools. We distribute palm-cards to local lesbian organizations, bars, restaurants, community centers, and at lesbian and gay events. DTV stringers function as community contacts who not only produce segments for DTV but also sponsor DTV on local access stations and host premiere parties to support broadcast in those communities. In New York, our volunteer staff has organically evolved

into doing everything from studio shoots, distribution coordination and editing, to story development and fundraising.

Workshops. In October, 1994,



Video capture courtesy Dyke TV

DYKE TV features lesbians in "all flavors, shapes and sizes."

DYKE TV began making contact with organizations and individuals in New York

City lesbian communities who were not already affiliated with DYKE TV.

Since we began making the show, we have always responded to a steady stream of inquiries from lesbians about video training or information about access; interest was

so high that we decided to expand this informal training program into official workshops.

Our local cable access station, **Manhattan Neighborhood Network**, funded us to run four complete workshop cycles, each with three teachers and three sets of participants per cycle. We used the workshops to ensure our goal of resisting biases of access and representation in media by actively networking with organizations comprised of lesbians who have consistently been under-represented—lesbians of color, young lesbians, and working class lesbians. The workshops cover all aspects of segment production: pre-production project

planning; production skills including camera, light, and sound technique; and post-production, editing and distributing. We integrate all of these phases into one workshop so that new media makers can participate in a project from its conception through final production, empowering them to produce video independently for use on DYKE TV or in their own organizing.

These are exciting times for the lesbian community. Organizations run by and for lesbians are emerging like never before. It is only recently that we have begun to have an assortment of stable, lesbian-specific institutions; on the national level, there are still only a handful of organizations that are specifically lesbian identified. DYKE TV is poised with one foot in that world, and one foot on TV. DTV fills an important gap not only as an alternative to the images we see on television and elsewhere in the mainstream media, but as a nationally known, lesbian-identified resource for social change. Ultimately, the training and networking that come with making the show contribute to the growing infrastructure of progressive lesbian organizations.

And in the spirit of the direct-action organizing from which we emerged, we seek to empower lesbians through their

work with us. At every level of participation at DYKE TV—from fundraising, to production, to running the office—we give lesbians the chance to learn new skills and to develop leadership. Like public access nationwide, we de-centralize power and disseminate information. And when all our producers and volunteers go home, when the show is edited and in the mail, and our fax machine and database are shut down for the night, we have left the lesbian world at large with an ever larger pool of lesbian leaders and media makers.

"DTV fills an important gap not only as an alternative to the images we see on television and elsewhere in the mainstream media, but as a nationally known, lesbian-identified resource for social change."

Elizabeth Meister is an activist and the news producer for DYKE TV.

TV for the 21st Century

Continued from page 13...

ignored the spirit and legislative intent of the leased access law. When the FCC denied the petition, The 90s Channel was forced off the air.

Commenting on the danger inherent in the silencing of The 90s Channel, **Jeff Cohen**, executive director of **Fairness and Accuracy in Reporting (FAIR)**, frequent guest on **CNN's Crossfire**, and member of FStv's Steering Committee, said, "The crackdown on independent voices delivered by channel leasing is occurring at the same time that massive consolidation in the media industry is concentrating editorial control in fewer and fewer hands." The 90s saga sends a chilling message to television viewers, media producers and activists dedicated to new

voices and ideas.

The 90s spirit lives on in FStv! Like its predecessor, FStv is committed to

encouraging, licensing and presenting works that offer diverse progressive perspectives and create a platform for community-based media. In an effort to bring FStv to a greater number of cable subscribers and to provide an outlet for local community media, FStv is engaged in a unique campaign to create an independent cable channel on San Francisco's cable system. The **City of San Francisco** is negotiating the terms of a new cable franchise agreement with

Viacom and **TCI** (Viacom, the current franchise holder, wants to "transfer" its franchise to TCI. The city and cable operators have been disputing the nature of the transaction, Viacom's remaining contractual obligations, and other issues).

FStv currently airs four hours weekly on **City College San Francisco Channel 52**.

The City-Viacom-TCI negotiations provide a rare opportunity to expand FStv's efforts to democratize media by establishing a San Francisco-based independent film and video channel, featuring FStv programming, works from San Francisco's diverse media and arts communities and programming of local interest. If you live in San Francisco, please contact your city supervisor and register your support of FStv-San Francisco.

Moving beyond the world of TV, FStv is also bringing its progressive philosophy to the **World Wide Web**. FStv Web editor **Joey Manley** has created a site that offers

hypertext articles, video and audio streams, multimedia content, and more, as well as serving as a clearinghouse for FStv program information.

Less than a year old, FStv is already carried on 58 cable systems throughout the United States, and is still growing. The continued support—time, lobbying, viewership—of people and organizations fighting for progressive mass media are essential to FStv's goal of becoming a full-time satellite delivered nationwide media outlet for the 21st century.

Free Speech TV can be contacted at PO Box 6060, Boulder, CO 80306. Telephone (303) 442-8445, or e-mail fstv@freespeech.org.

*Dani Newsum is Communications Director at FStv, a talk show host at Denver's **KOA Radio**, and is a former assistant attorney general for the State of Colorado.*

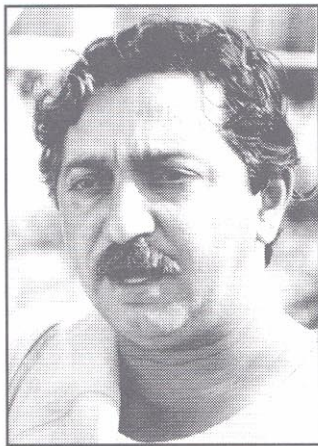
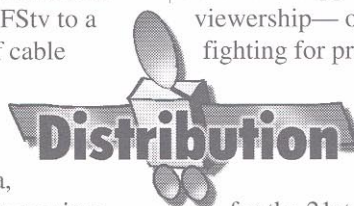


Photo courtesy FStv
**Rainforest environmentalist
Chico Mendez**



for the 21st century.

Free Speech TV can be contacted at PO Box 6060, Boulder, CO 80306. Telephone (303) 442-8445, or e-mail fstv@freespeech.org.

*Dani Newsum is Communications Director at FStv, a talk show host at Denver's **KOA Radio**, and is a former assistant attorney general for the State of Colorado.*

An Invitation to Participate

by **Joan Sekler**

This summer you will have an opportunity to record history in the making. A new progressive movement is emerging and will unfold during the **Republican and Democratic conventions** this August.

Thousands of people from across the country will be taking part in demonstrations, rallies, press conferences and other counter-convention activities from August 12-15 in San Diego during the Republican convention, and then August 26-29 in Chicago during the Democratic Convention.

This new movement for social justice cannot be ignored. Join hundreds of journalists and videomakers from the alternative media in the U.S. who are coming to cover these events.

For more information contact Joan Sekler, Coordinator, **Los Angeles Alternative Media Network** at (310) 458-6566, or e-mail sekler@labridge.com.

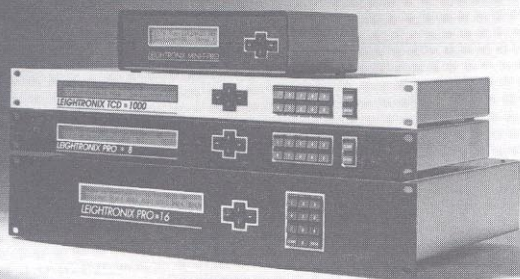
TAKE CONTROL OF YOUR CHANNELS with Programmable Event Controllers from LEIGHTRONIX!

LOCAL ORIGATION PROGRAM PLAYBACK

- COMMUNITY ACCESS • EDUCATIONAL ACCESS
- LOCAL GOVERNMENT ACCESS • LEASED ACCESS

PRIVATE INFORMATION CHANNELS

- COLLEGE/UNIVERSITY INFORMATION & ENTERTAINMENT
- CORPORATE AND INDUSTRIAL COMMUNICATIONS
- MEDICAL COMMUNICATIONS STAFF TRAINING/PATIENT EDUCATION



CONTROL FOR

- AUTOMATED CHANNEL OPERATION • UNATTENDED RECORDING
- TIMED EVENT VIDEO & AUDIO SWITCHING

LEIGHTRONIX, INC

2330 Jarco Drive, Holt, MI 48842
(517) 694-8000 Fax (517) 694-1600

A Personal Reflection

Continued from page 5...

Greenberger, our attorney, is in and out of the courtroom a couple of times, looks a little nervous. And then it begins just as we've seen it on tv.

10:00 a.m., a bell rings slightly, "Oyez, oyez, all draw near..." and they emerge from behind the drapes. There are a few preliminaries - **Jim Horwood** petitions the court to have **Jeff Hops** admitted to practice before the Court—approved. The reading of a couple of Court decisions, then the **Chief Justice** calls case number 95-124 and 95-227. That's us.

Mike's got 30 minutes to make our case and engage in a verbal fencing match with the Justices. He gets about three minutes into his argument before the questions begin. Halfway through I think

we're dead. These people—never heard of the First Amendment, hate us personally, can't stand Mike's tie, and

think that anything meant for anyone older than four should be sanitized. Mike parries and thrusts his way through the questions and at the end, there's hope.

The **Solicitor General's** representative enters the Court, and he gets about 30 seconds into his rap when the questions start flying. Hey, the Justices don't like anybody! Hope begins to take wing. **Souter, Kennedy, Breyer, O'Connor** and **Ginsburg** chew up the SG. It

goes by quickly. And then, it's over...and the waiting begins.

We file out of the Court as the next case is called. More shushing in the halls, then, out the door. The sun has broken out

from behind the cloud cover—an omen!? Between the columns on the top step of the Court building, Capitol Hill looks

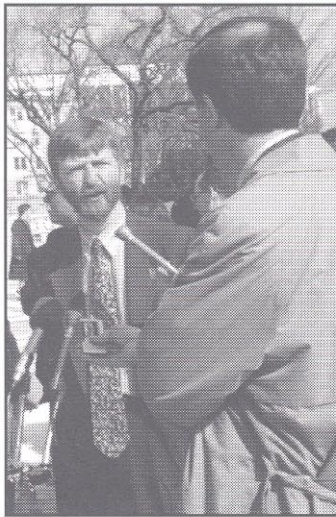
fresh and serene. The press cameras are in place at the foot of the steps. Mike and others are being interviewed. The reporters start shushing the crowd outside—must be a Washington thing. Court watchers and other legal eagles are telling us privately—you won.

Me, I'm a little dazed. Four years in the making, hundreds of thousands of dollars worth of donated legal work, three moot

court sessions, 60 minutes of argument, and, now, we're standing outside, waiting until June for the decision.

It was GLORIOUS!

Carl Kucharski, an access activist and professional of nearly twenty years, is on the Board of Directors of the Alliance for Community Media.



Alliance photo

Alliance Chair Alan Bushong answers questions posed by reporters after the Supreme Court hearing.

"...hundreds of thousands of dollars worth of donated legal work, three moot court sessions, 60 minutes of argument..."

The most detailed compilation of access organizations in the United States!

Community Media Resource Directory

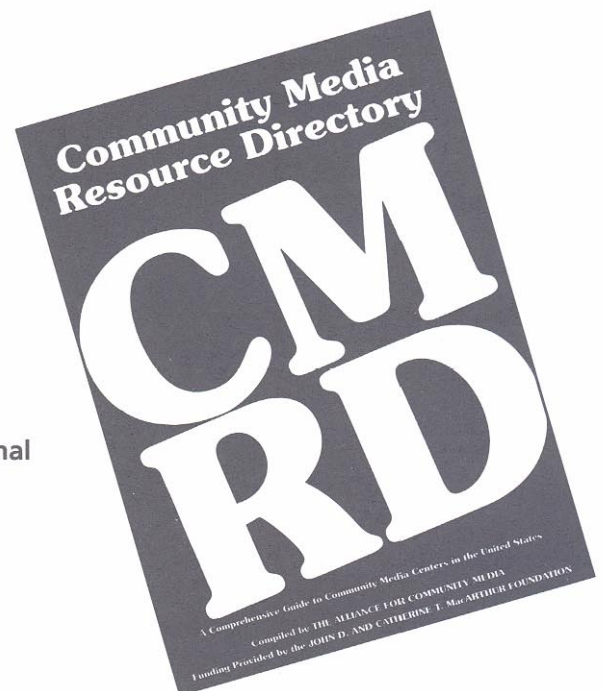
- ◆ Almost 1,000 listings of public, educational, and government access organizations throughout America and the world
- ◆ Listings are arranged by state and include address, contact person, telephone number, fax number and e-mail address
- ◆ Each entry includes type of organization, budget size, hours of original programming, area population, number of subscribers, and more!

Alliance Members: ☐ \$40 Non-members: ☐ \$60

Payment must accompany order.

Please include order with check and mail to the
Alliance for Community Media
666 11th St. NW, Washington, DC 20001-4542

Funding provided by the John D. and Catherine T. MacArthur Foundation





**ALLIANCE
FOR
COMMUNITY
MEDIA**

Join Your Community Media Colleagues! Support the Alliance's Public Policy Fund

Thanks to the generosity of many of your colleagues, the Alliance for Community Media has been successful in pushing our legislative agenda with Congress and in informing you of the results. But our work cannot stop here! The Alliance must now work with the FCC, monitor state legislation, and prepare for our First Amendment case before the Supreme Court! As you know, our current dues structure cannot support an ongoing public policy program. Please join the Public Policy Council by contributing \$2,500 or more, or join the Public Policy Network for \$500. In the meantime, please thank your colleagues who have made our public policy efforts possible:

Public Policy Council Members (\$2,500 or more)

ACCESS TUCSON, Tucson AZ; BOSTON NEIGHBORHOOD NETWORK, Boston MA; CHICAGO ACCESS CORPORATION, Chicago IL; CENTRAL STATES REGION, Alliance for Community Media; FREE SPEECH TV, Boulder, CO; MANHATTAN NEIGHBORHOOD NETWORK, New York NY; MULTNOMAH COMMUNITY TV, Gresham, OR; NORTH SUBURBAN ACCESS CORP., Roseville MN; NORTHWEST COMMUNITY TV/WCAC, Brooklyn Park MN; 'OLELO: THE CORPORATION FOR COMMUNITY TELEVISION, Honolulu HI

Public Policy Network Members (\$500 and \$1,000)

ACCESS SACRAMENTO, Sacramento CA; ACTV21/COLUMBUS COMMUNITY CABLE, Columbus OH; AMHERST COMMUNITY TELEVISION, Amherst MA; ANN ARBOR COMMUNITY ACCESS TV, Ann Arbor, MI; ARLINGTON COMMUNITY TV, Arlington, VA; BRONX COMMUNITY CABLE PROGRAMMING, Bronx NY; BURNSVILLE/EAGAN CABLE COMMISSION, Eagan, MN; THE BUSKE GROUP, Sacramento CA; CABLE ACCESS DALLAS, Dallas, TX; CAMBRIDGE COMMUNITY TELEVISION, Cambridge MA; CAPE COD COMMUNITY TELEVISION, South Yarmouth MA; CAPITAL COMMUNITY TELEVISION, Salem OR; CINCINNATI COMMUNITY VIDEO, Cincinnati OH; CITIZEN TELEVISION, New Haven CT; CITY OF ST. PAUL, St. Paul MN; COMMUNITY ACCESS CENTER, Kalamazoo MI; COPEN & LIND, Amherst, MA; DCTV, Washington DC; EVANSTON COMMUNITY TELEVISION, Evanston IL; FAIRFAX CABLE ACCESS CORPORATION, Fairfax VA; INTER-COMM OF SOUTHERN WISCONSIN CHAPTER, Alliance for Community Media; JONES INTERCABLE/TAMPA, Tampa FL; CARL KUCHARSKI, Somerville MA; LOWELL TELECOMMUNICATIONS CORPORATION, Lowell MA; MALDEN ACCESS TELEVISION, Malden MA; MANCHESTER COMMUNITY TELEVISION, Manchester NH; MILWAUKEE ACCESS TELECOM. AUTHORITY, Milwaukee WI; MULTNOMAH COMMUNITY TV, Gresham, OR; NEWTON CABLE ACCESS CORP., Newton Highlands MA; NORTHEAST REGION, Alliance for Community Media; NORTHWEST REGION, Alliance for Community Media; OAKLAND COUNTY CABLE COMMUNITY CORPORATION, Troy, MI; PEGASYS, INC., Enid OK; SALEM ACCESS TELEVISION CORP., Salem MA; SARATOGA COMMUNITY ACCESS, Saratoga CA; SOLON CITY SCHOOLS, Solon, OH; SOLON COMMUNITY TELEVISION, Solon OH; SOMERVILLE COMMUNITY ACCESS TV, Somerville MA; SOUTHEAST REGION, Alliance for Community Media; STATEN ISLAND COMMUNITY TV, Staten Island, NY; SW OAKLAND CABLE COMMISSION, Farmington Hills MI; TAMPA EDUCATIONAL CABLE CONSORTIUM, Tampa, FL; TUALATIN VALLEY COMMUNITY ACCESS, Beaverton, OR; THURSTON COMMUNITY TELEVISION, Olympia WA; WAYCROSS COMMUNITY PROGRAMMING BOARD, Forest Park OH

**Please send your check to the Alliance for Community Media
666 11th Street, NW, Suite 806, Washington DC 20001-4542
For more information, call (202) 393-2650.**



**ALLIANCE
FOR
COMMUNITY
MEDIA**

666 11th St. NW, Suite 806
Washington, DC 20001-4542

Non-Profit Org.
U.S. Postage
PAID
Merrifield, VA
Permit #1388

